

DRAMATIC MIRROR

THE SCREEN AND STAGE WEEKLY

RICHLY ILLUSTRATED

APRIL 17, 1920

20c—EVERY FRIDAY



THE
MARIONETTES
Page 729

VIOLET HEMING

Paramount-Aircraft Star iWhose
Newest Picture "The Cost" Has
Just Been Released

Featuring—

Picture Plays • Broadway Buzz • Los Angeles Studios • Fashions

Def. The Wore Stage Screen Shows Vol. 1 ill. S. S.

THE MIRROR

announces its

41st Anniversary Number

To Be Out April 23rd

*A book you will want to keep—containing
a host of illustrations and special features of
interest to all lovers of the stage and screen*

Among the items of special interest will be:

A Gallery of Players

Portraits of Everybody's Favorites reproduced in color

The Year in Chicago—Its Plays and Pictures

A complete section devoted to the
season's activities in "The Windy City."

A Review of the Season Now Closing

BY LOUIS R. REID

How I Picked My Song Hits

The Big Song Publishers Tell How They Choose Popular Songs

BY MARK VANCE

The Year's Big Pictures and Those Who Made Them Big

BY JOHN J. MARTIN

Black and white forms
close April 20th

Color forms close
April 15th

Famous Screen and Stage Beauty Puts Health First—Dorothy Dalton Tells Why She Takes Nuxated Iron

TO INCREASE STRENGTH, ENERGY AND POWER BY BUILDING
RICH, RED BLOOD

KNOWN to millions as one of the most brilliant screen and stage stars before the public today, Miss Dorothy Dalton, who for the past season played the leading role in the notable New York production of "Aphrodite," now explains how Nuxated Iron proved a wonderful strength-giving help in her strenuous work.

Representing as she does a splendid type of the healthy, beautiful red-blooded American girl, Miss Dalton may be taken as an example of what can be accomplished by keeping physically fit with plenty of pure, red blood—rich in iron. Only by the possession of tremendous energy and abundant vitality could she keep up under the strain of the long hours and hard work which have brought her such success and her recommendation of Nuxated Iron as a health and blood-builder should therefore be of the greatest interest to every woman who is inclined to be weak, nervous or run-down.

Miss Dalton says: "In my picture work and on the stage, which at times is very strenuous, I have found Nuxated Iron a great help. It has wonderful building powers and makes rich blood. I always have a bottle at my studio and at my home." In commenting upon the above statement, Dr. T. Alphonsus Wallace, a physician of many years' experience and formerly of the British Naval Medical service, says: "Miss Dalton's case is one that clearly shows what may be accomplished by a young woman in keeping up vigorous health and strength while undergoing the strain of long hours and hard work. There are thousands of other women in different occupations of life who become care-worn and show signs of age years before they should, simply because they fail to take the same precautions in safe-guarding their health which Miss Dalton has shown to be so valuable. Iron is red blood food, and when the iron in your blood runs low, your red blood corpuscles die by millions, the strength goes from your body, the color from your face—that mirror of yourself—and your every action lacks power. Almost invariably in these cases I prescribe organic iron—Nuxated Iron—to enrich the blood and create thousands of new red blood cells, thereby quickly transforming the flabby toneless flesh into firm, healthy tissue. I have known Nuxated Iron to give women greatly increased strength and energy in two weeks' time and make them look years younger."

Dr. Kenneth K. MacAlpine, a prominent New York Surgeon, member of the New York State Medical Society and for 16 years Adjunct Professor of the New York Post-Graduate Medical School and Hospital, says: "You can tell the women whose blood is rich in strength-giving iron, they are the beautiful, healthy, rosy-cheeked ones, radiant with life, vim and energy—envied and sought after everywhere they go. Yet despite all that has been said and written by physicians about the alarming iron deficiency in the blood of the average American woman of today, there are still thousands who need something to increase their red-blooded corpuscles and build up their strength and endurance and are either careless of their condition or do not know what to take. In my opinion there is nothing better than organic iron—Nuxated Iron—to help make healthy, full-blooded, beautiful women."

If you are not strong or well you owe it to yourself to make the following test: See how long you can work or how far you can walk without becoming tired. Next take two five-grain tablets of ordinary Nuxated Iron three times per day after meals for two weeks. Then test your strength again and see how much you have gained. Numbers of nervous, run-down women, who were ailing all the while, have surprisingly increased their strength and endurance in two weeks' time in many instances.



THE MARKET PLACE

acting

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THE MARKET PLACE

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will tell you how! Do you know how to modulate?
This will tell you how! Do you know how to improvise?
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French Beret Tams in all colors. Price \$4.00.
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Radio Mat Slide Co.
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song writers

SONG WRITERS—I will compose a catchy melody and piano accompaniment to your poem and make one piano music roll of the same, all for \$12. Music rolls made in any quantities; send copy of your composition for prices. Satisfaction guaranteed.

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song writers

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price Tickets on the Market and None Better at
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"KEYSTONE TICKET CO., SHAMOKIN, PA.
Only Roll Ticket Printers in Pennsylvania who can
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There is but One BEST—These Made by
WELDON, WILLIAMS & LICK
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of The Market Place is attested by the
advertisements presented on these pages

wanted jewelry

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LORENTZ, 65 Nassau St., N. Y. C.

PAYS CAPITOL CURIOSITY SHOP
Highest Prices for Pawn Tickets—
Diamonds and jewelry
1651 BROADWAY, at 51st STREET, N. Y. C. t.f.

ABSOLUTELY highest prices paid. What have
you to sell? See TRIGGER first, 787 Sixth Ave.
near 45th St., New York City. Pawn tickets, diamonds,
jewelry, gold, silver, guns, musical instruments, gold
outfits, binoculars, laces; anything. t.f.

PROVIDENT DIAMOND CO.

Provident Loan Tickets. Diamonds, Pawn Tickets,
Gold, Silver, Platinum, Pearls, Precious Stones at
Full Cash Value. Estates Appraised Free.
Bet. 41st & 42d Sts. or Times
598-7th Ave., Sq. Subway. Bryant 4737. t.f.

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BORG Buys Diamonds, Old Gold
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Pawn Tickets, Artificial
Teeth. 146 W. 23rd Street

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WIGS TOUPEES MAKE-UP
Send for Price List
G. SHINDHELM
109 W. 46th St., New York, t.f.

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Powers No. 6-B Simplex Style S
slightly used at very low prices.

Mazda Lamps—National Carbons

Mail orders promptly attended to

CROWN MOTION PICTURE SUPPLIES
150 W. 46th St., N. Y. C. Phone Bryant 4116



ALICE LAKE

*Metro's attractive and able star who though
newly raised to stardom has already a large
following. Her latest picture is "Shore Acres"*



DRAMATIC MIRROR

BROADWAY BUZZ

FROM LOUIS R. REID

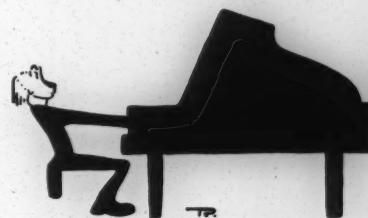
THE word fanciers at Madison Square Garden describe the circus as "One Entralling Entity." The phrase is too inclusive. Does not the circus possess Zip, the one entralling nonentity?

The Word "Freak"

seems to be taboo at the circus. After decades of faithful service the word has been laid away, probably forever, in the spirit of reform that is sweeping the country. Instead, one sees a sign, quite Bostonese in character, "This Way to the Strange People."

A New Use For Music

Music hath charms that soothe the Bolshevik breast according to Charles M. Schwab. Perhaps, he is right. His theory ought to be given a trial. New York has enough musicians to subdue all of the Reds in Russia. Every other day a new orchestra is formed. Theaters, dance halls, hotels, cabarets, bands—all employ musicians. There is many a slack period when New York can spare 15,000 or 20,000 of these musicians—particularly the boys with the bassoons and the oboes—for anti-Red propaganda



The Race in Superlatives

"Best" Beats "Most" 5 to 4

"The Gold Diggers"—"The best entertainment of the season."—Eve. World.

"Shavings"—"The most lovable, laughable play ever staged."—Eve. Mail.

"Declasse"—"The most striking and appealing performance New York has seen in seasons and seasons."—Tribune.

"Ruddigore"—"The best show I ever saw in my life."—Times.

"Sacred and Profane Love"—"The most searching study of sex impulse that we remember."—World.

"The Sign on the Door"—"The best melodrama ever written in America."—Telegraph.

"Clarence"—"To our mind the best light comedy ever written by an American."—Tribune.

"The Ouija Board"—"The best psychic melodrama since 'The Thirteenth Chair.'"—Tribune.

"What's in a Name"—"The most attractive musical comedy features we have seen this season."—Tribune.



purposes. With Mr. Schwab as a sort of Pied Piper they might lure all the Bolsheviks into the mountain caves of law and order.

Why Not Betting Prices?

for theatrical attractions? Baseball and racing have had things their own way too long. A new appeal might be made to the reckless in starting a betting process in connection with the question of whether a play would last out the season. A careful estimate by a professional bookmaker might list some of the present attractions on their chances of lasting out the season as follows:

"The Ouija Board".....	2-1
"The Letter of the Law".....	2-1
"Apple Blossoms".....	3-1
"Clarence".....	6-1
"The Hole in the Wall".....	10-1
"Medea".....	30-1
"Night Lodging".....	50-1
"Sophie".....	100-1

Wild Man Captured

headlines the Morning Telegraph, and then goes on in detail to state that a posse was required to catch him. It only takes a clergyman to capture a wild woman. Some men endeavor for years to be magnetic to women. They stroll ox-eyed and pinch-backed through the corridors of the hotels unwanted and unrecognized. And Dr. Stratton sets out in one night and attracts whole battalions of women.

No Hope There Either

(News Item) "The rental situation continues serious all over the country. Homes are more unavailable than ever in the history of the nation. There is very little building in progress. And even the insane asylums are crowded."

Why the Dry Dock?

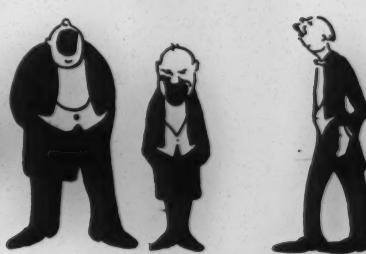
A letter addressed to Ada Lewis, The Night Boat, New York, was delivered, it is said, at Pier 32, North River, there marked "Try Pier 41"; there had been marked "Try Pier 18" and there had been marked "Try the Dry Dock."

I Was Told Today

that diamonds are already being showered upon the new "Florodora" sextette; that one of them, Dorothy Leeds, had become engaged to a Fifth Avenue merchant; that Arline Chase, a dancer in "The Night Boat," is to be groomed for Belasco stardom; that James P. Sinnott, sporting editor of the Evening Mail, and William Wellman, sport promoter, who recently operated the six-day bike races, had formed a play producing firm and will present Willard Mack's melodrama, "Poker Ranch."

It Pays to Advertise

A woman only has to announce herself as the homeliest woman in the world and she is besieged with offers from showmen. But the fact remains that it has taken 1,920 years since the birth of Christianity for a woman thus to announce herself.



2,000 men in Birmingham are wearing overalls
2,000 men in Birmingham are wearing overalls
2,000 men in Birmingham are wearing overalls
As we go marching on—
Like silly sheep to the profiteering tailors. . . .

Chaplin Loses Bout But Wins
—Oh How He Wins—
Publicity

Dispatch from Los Angeles—"Chaplin swung at Mayer and missed him. Mayer landed a blow to the body. They clinched and Chaplin struck his head on a scaffold and cut a gash in his scalp. Here the contest ended."

Had the sports writers handled the story they might not have done any better. "Swung," "missed," "landed" and "clinched" are all good pugilistic words. But after all, it is hard to associate them with Charlie. Perhaps, newspaper readers would have been more convinced of the realism of the fight had they read that "Chaplin hurled a custard pie at Mayer and missed him. Mayer landed a contemptuous glance at Chaplin. Chaplin, making a sling-shot out of a spoon, shot some peas at Mayer and again missed. Mayer started in the direction of Chaplin. Chaplin twirled his cane about and hit himself in the head, knocking off his derby. Here the contest ended."

You Only Have

to walk on Fifth Avenue to observe the revival of circus stunts in connection with the advertising cam-



paigns of various musical comedies. The other day two comely maidens from "The Night Boat" sauntered along the Avenue in wooden shoes as if in protest against the high cost of leather shoes. And decked out for the Easter parade were five girls of the "Lassie" company in kilts and bare knees. Such enterprise might go too far. Girls from "Irene" might go over to the Avenue dressed like other women and not cause any excitement whatever.

A Popular Movement

James Huneker has inaugurated a campaign to have William H. Anderson appointed United States Consul to Munich. The Consulate faces the Hofbrau Haus.

What Do You Know?

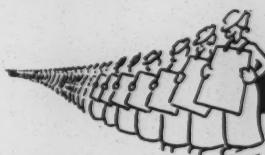
1. Who was the author of the joke, Who was that lady I seen you with on the street last night? (Answer) "That wasn't a lady, that was my wife."
2. In what street is the Forty-fourth Street Theater?
3. What critic's name appears on the Winter Garden sign?
4. What actor has been married more than twice? (Use both sides of the paper).
5. More than four times?
6. What song begins "O promise me that some day you and I?"
7. What Guild of the playhouse produced "Jane Clegg"?
8. What play is advertised as "The season's triumph"? (Use both sides of the paper).
9. In what opera is the song "Who ate napoleons with Josephine when Bonaparte was away?"
10. What is the nationality of Chauncey Olcott?
11. What was the first name of the character Dalton in the melodrama to whom it was always said, "Curse you, Dalton"?

Another Spirit Melodrama

John Calanio, owner of a fruit stand on Avenue A, was hurled out of his stand the other day along with his apples, bananas and other fruits, by the bursting of a barrel of home brew.

Picketing Is Popular

with women. They have had recourse to it time and again in political causes. It seems strange that some



alert press agent has not used women pickets in behalf of his attraction. Think of the potent appeal in "The New York Girl" is Unfair to Any Union of Gourches" as the chief decorative feature of a pretty girl.

Always Seeking Greater Danger

Another aviator who has performed thrilling exploits and risked his life a number of times, has married an actress.

Bab in F. P. A.'s Column

the other day, in speaking of music, said that *My Baby's Arms* from the "1919 Follies" was taken straight from *On a South Sea Isle* which Melville Ellis and Irene Bordoni used in 1916. But *My Baby's Arms* was a good tune before 1916. It was especially good when it first burst into glory as Bruch's "Cavatina." Incidentally, Chopin's *Minute Waltz* forms the basis of one of the most insistent melodies in "Irene" —and no credit is given to the Polish composer

Ouija's Weekly Message

(Special from Spiritland)

There will be ten new theaters erected in Times Square before the end of another season. Of these, ten will be given the tentative title of Times Square.



**CHARLES
MURRAY**

*One of the funmakers in
Paramount-Mack Sennett comedies,
the latest of which is called "By Golly"*

THE MARIONETTES—They Plan to Invade Broadway

AGREAT deal has been said and written on the ever-impending "invasion" of Broadway by hostile forces. There was the day when the calamity howlers foresaw the end of the spoken drama in the constantly increasing popularity of the movie. There is now the threatened onrush of German and Viennese composers and dramatists with their long-suppressed works in their hands. Last season murder melodramas bade fair to supersede all other forms of theatrical entertainment; this season it is the lure of the ouija board. Then there has been a perennial hue and cry about the place of the bedstead in the theater ever since Avery Hopwood wrote "Fair and Warmer."

But in spite of all the hulabaloo, the theater remains much the same. One is more or less inclined to blame all the noise on the indefatigable press agent.

Another Invasion

is on its way, however, which is devoid of press agents, and is moving steadily and silently forward. It in no wise menaces Broadway's balance of power; it is not inimical to Shakespeare or Shipman, to Ziegfeld or Zukor; but it comes nevertheless well armed both with its own enthusiasm and with the ever increasing demand of the public. It is no new set of film luminaries, nor another Galli Curci, nor David Warfield in a new play, nor any other sensational affair. It is merely a group of wooden actors. Now wooden actors are no novelty to Broadway, but this particular group admits to being wooden, and that as anyone will tell you, is a novelty.

In short, there is to be an invasion of marionettes. It may seem strange, but if all plans materialize, there will be no less than four companies of marionettes playing along the gay white way next season.

To America at least, the idea of marionettes as regular theatrical fare is something of a new idea.

The Man in the Street

if he has thought of them at all, has classed them as a form of Punch-and-Judy show fit only for children. But something less than five years ago the Man in the Street, in Chicago at least, had an awakening. The Chicago Little Theater made a production of Shakespeare's "Midsummer Night's Dream" with puppets and it ran for five weeks. It was taken off then only because of previous bookings in the theater, and from all indications could have run on indefinitely.

Such a development was more or less of a surprise to everybody, even the producers. She (it was a woman) had great faith in the possibilities of puppets as entertainers to His Majesty the Grown-Up, for she had seen the enjoyment of parents who had brought their children to previous productions of children's plays at the Little Theater, but in her fondest dreams she had not aspired to such success.

This producer, by the way, was none other than Ellen Van Volkenburg, who is now giving a memorable performance of "Medea" at the Garrick Theater, "in person," as

BY JOHN J. MARTIN

The Man in the Street Has Accepted the Idea That Marionettes Are Not for Children Alone—Four Productions Planned for Broadway

they say of the movie stars. She it was who gave to all intents and purposes, the first professional performances with marionettes that America ever saw. And unless things unforeseen prevent, her organization will be one of the four to invade Broadway next year.

"Midsummer Night's Dream"

will surely be in her repertoire.

For sheer beauty, the production would be hard to surpass. The element of faery is projected with an indefinable charm that cannot be equaled by ordinary or even extraordinary flesh-and-blood actors.

Beauty is a quality which the traditional marionettes has always ignored. From the earliest period in history the marionette has been a factor in the world of entertainment, but its field has been restricted for some reason to slap-stick comedy or to the re-enacting of religious or historical events.

It was a rather revolutionary thing, then, that Miss Van Volkenburg attempted, but the fact that she "got away with it" so satisfactorily is sufficient justification for her heresy.

But the Man in Chicago's Street is not the only one to be converted to this new-old form of entertainment. Last year Tony Sarg's production of Thackeray's "The Rose and the Ring" at the Punch and Judy Theater proved conclusively that Broadway was not only willing but eager to pay two dollars and a half plus war tax for a chance to see a real play done by marionettes. Mr. Sarg's puppets are very different from Miss Van Volkenburg's. They are much more nearly like the puppet of history, quaint and grotesque. They are really animated cartoons, and as such a source of great merriment.

The dramatization of Thackeray's immortal story was made by Hettie Louise Mick, who also wrote several of the plays used by Miss Van Volkenburg. More than anyone else who has undertaken to write for marionettes, she has mastered the technique of the puppet play—that certain something that differentiates the puppet play from the flesh-and-blood play in the same degree that the puppet actor is different from the flesh-and-blood actor.

Even Maeterlinck's plays, which were written especially for marionettes, are far more effective when performed by human beings, because Maeterlinck, whatever his ability as a poet and dramatist, was not familiar with the field for which he was writing. Miss Mick, on the other hand, is a practical puppeteer. She has not only written for the two largest marionette organizations in America to date, but has actually operated marionettes in both compa-

nies. She was therefore well fitted to write for Mr. Sarg's marionettes just the sort of play that were best adapted to perform.

"The Rose and the Ring" however, was not Mr. Sarg's first adventure with puppets. Like Miss Van Volkenburg, he had been experimenting and trying to find himself for some time. Also, like Miss Van Volkenburg, he intends to keep up the good work. Next season will undoubtedly see a successor to the "Rose and the Ring" on Broadway.

The third production will in all probability be made by Lilian Owen's Marionettes, though what the nature of it will be is as yet unknown. Miss Owen has until recently been associated with Mr. Sarg in his work, and was at one time a member of Miss Van Volkenburg's organization.

Her First Production

with her own company will be seen in May at the Neighborhood Playhouse. It will consist of two short plays for children, "Jack and the Bean Stalk" and "A Rabbit's Tale," both by Knowles Entrikin.

Michael Carr has made some attractive stage settings for the little plays, and Miss Owen's marionettes have all the qualities that the kiddies should love. Her next production, which she expects to make in a Broadway theater, will appeal to grown-ups rather than children, and for this she will not only make the puppets but will design and build the scenery. It was in these capacities that she was of inestimable value to Mr. Sarg.

Within the past week

Another Marionette Organization

has been formed with the avowed purpose of "Broadway or bust." Its personnel has not been announced, nor has the name or nature of its first production been given out. The name of the organization, however, is known, and something of its purpose. It is to be called the Marionette Theater Society, and the idea which prompted its conception is the development of the marionette theater as a Broadway institution.

Eventually the expectation is to have a permanent home somewhere among the white lights. The productions of this newest comer into the field will probably be on a more elaborate scale than anything yet done with marionettes.

Children's plays as well as the more sophisticated variety are on the program for the first season's activities, and if the enthusiasm which surrounds the formation of the organization is any indication, a new era in puppet history is about to be written. But these four groups, though they are certainly the most prominent in the American puppet

world, by no means comprise that world. Less formal marionette companies are active all over the country and have been for years. There is first the Cleveland Playhouse. Of its plays Broadway knows little, but it has been the inspiration for the writing of

A Book on Marionettes

by one of its members that is a valuable addition to the literature of the theater and one which every puppet enthusiast should possess. It is "A Book of Marionettes," by Helen Haiman Joseph, which has just been published by Huebsch. It is practically the only work of its kind in the English language, and would more than justify the existence of the Cleveland Playhouse puppets if they had done nothing else than furnish its inspiration.

Then, too, in Chicago, Betty Ross' Puppets have done some interesting things during the last few months. Miss Ross was formerly a member of Miss Van Volkenburg's company, and was the exquisite "Puck" of the "Midsummer Night's Dream" at the Little Theater. Her own puppets have thus far given but one program which consisted of a short play by Miss Ross and Dunsany's "Tents of the Arabs." Lord Dunsany, who witnessed a performance, had only the highest praise for the entire undertaking. Will Hollingsworth, a young Chicago artist, takes care of the artistic side of the productions, making the puppets and designing the scenes.

In New York, Alfred Kreymborg, the poet, has done a great deal of experimentation with various kinds of marionettes. One of his best known poems, "Lima Beans," is a play for marionettes.

Rema Buffano is another New York puppeteer who has done commendable work. His marionettes are distinctly of the European variety, though with many improvements, of course.

None of these groups, so far as is known, has aspirations for the lime-light of Broadway. But there is no reason to suppose they never will have. Much depends on the results of the next season. If Broadway can support four marionette productions—and there has been every indication that it can and will—perhaps some of the bolder of the outlying impresarios will make the plunge, also.

What a delight it would be to the heart of Gordon Craig, who is really the godfather of all marionettes, to see the establishment of a genuine puppet Rialto!

And why shouldn't their range be increased? Why must they be confined to fantasy and satire? Wouldn't a marionette version of the Follies be a novelty? And what could be more creepy than "The Ouija Board" or more thrilling than "At 9:45"? or more delightfully shocking than "Up in Mabel's Room"? As for vaudeville, habitués of the Keith houses will tell you that the varieties have known the virtues of marionettes for years. Even Mr. Goldwyn or Mr. Selznick might find a series of two-reel puppet comedies a worth while novelty. You never can tell.



HUGH E. DIERKER

Producer of the master photodrama "When Dawn Came," a seven-reel production containing many ideas new to filmdom



DRAMATIC MIRROR

AGNES AYRES

Pretty and popular young actress of the screen, who is soon to be starred in Marshall Neilan and Albert Kaufman Productions

THE NEW PLAYS ON BROADWAY

"THE BONEHEAD" Labored Farce of Life in Greenwich Village

Farce in Three Acts By Frederick Arnold Kummer. Staged by Frank McCormack. Scenery by Physioc Studios, Inc. Gowns by Schneider-Anderson, Inc. Produced by Claude Beerbohm, at the Fulton Theater, April 12.

Jean Brent.....	Vivienne Osborne
Robert Campbell.....	Edwin Nicander
James Griggs.....	Leonard Doyle
Betty Campbell.....	Myrtle Tannahill
Horace Frothingham.....	Claude Beerbohm
Clarence Potts.....	William St. James
Mrs. Violet Bacon-Boyle.....	Nita Naldi
Mrs. St. Claire.....	Beatrice Moreland
Ethelbert St. Claire.....	John Daly Murphy
Serge Levinsky.....	Robert Paton Gibbs
Paul Popemoff.....	David M. Callis

Frederick Arnold Kummer is booking parties for a personally conducted tour of Greenwich Village. Those desiring to take up this belated journey may engage their tickets at the Fulton Theater. Mr. Kummer, they will find, is an accommodating guide. He will point out jokingly and with an obvious wink of his eye various characteristics of that bizarre district to the South. He will aim to please. He will tell funny stories en route. He will even point a moral, if you are in the mood.

But between you and me and the grill room of the Brevoort the trip will not figure in any calculations of the wary and discriminating. They will be tipped off of its tiresome qualities before they reach Eighth street, or by the time they pull up at Barney Gallant's retreat in Sheridan Square they will wish they had gone to Chinatown on the Belasco sightseeing bus.

Mr. Kummer's prospectus includes an inspection of several phases of the lives of the yearners that have long since been extinct. One is promised views upon cubist art, free love, polygamy and passionately purple poets. And then for good measure there are close-hand views of Bolsheviks with bombs in their hands, ouija boards, whiskey bottles, languorous ladies who talk of auras and fat masculine grafters of money and tobacco.

But there is nothing vital nor vivid for the spectator. He listens to Mr. Kummer's ancient tale of the man who won back his wife to conventionality by temporarily assuming the attitudes of Bohemianism which she had professed to admire in others. The story is told in a manner that suggests great labor in its creation. There is also a halting impression as if the narrator had forgotten a certain quip or character and had gone back to get it. The tale is not without respectful listeners, and some of them show their appreciation of Mr. Kummer's zeal by laughing at certain ribald moments.

Edwin Nicander aided Mr. Kummer in trying to entertain the passengers. His staccato style was as effective as ever, though he lacked his usual sparkle. Another capable assistant was Nita Naldi, of a languid and exotic beauty, who was quite entrancing in spite of her talk of auras. Vivienne Osborne made a most delectable flapper who had come all the way from Pittsburgh to wear Russian smocks and take up voice culture. John Daly Murphy was capital as a vague theorist. Claude Beerbohm, the producer, who is a son of the late Sir Herbert Tree, characterized well the part of a dishonest poet.

"The Bonehead" Satirizes the Village— Drew Post Benefit Is Elaborate Affair— "Thieves" at the Irving Place—"Alice in Wonderland" at the Little

Myrtle Tannehill gave freshness and vigor and a good deal of sincerity to the role of the foolish young wife. Robert Paton Gibbs brought out the character of a Bolshevik with great attention to detail.—LOUIS R. REID.

DREW POST BENEFIT Elaborate Program Featured by the Barrymores

The benefit program arranged by the S. Rankin Drew Post of the American Legion was presented at the New Amsterdam Theater Sunday night to a crowded and enthusiastic house. The bill lived up to its advance notices successfully which is more than can be said for most benefit performances. Ed Wynn was, of course, missed as the major domo of the occasion and Sam Bernard sent his regrets for his inability to mangle the English language for the entertainment of what Louis Sherwin was so fond of calling the customers.

In spite of these defections there were many high lights on the program. Ethel Barrymore presented that popular little fancy of Barrie's, "The Twelve Pound Look," playing with her old charm and vigor the role of the woman who left her husband because she could no longer tolerate his monotonous success. John Flood was excellent as the fatuous husband.

Later in the evening Lionel Barrymore was seen in that stirring last act of "The Copperhead," electrifying anew the audience with the spirit of Lincoln that he evoked. His performance of Milt Shanks will remain, to our mind, a far more carefully-wrought achievement, a more vivid and at the same time subtly shaded thing than anything he has attempted since.



Georges Carpentier came on the stage in a French-fashioned tuxedo—he walks like a panther—bowed to a rapturous audience and crept back to the wings. He was not allowed to depart until he expressed his thanks in French and broken English. There is nothing of the old time *Police Gazette* pugilist about him. No muscles interfere with the hang of his clothes. His hair is not pompadourish, but very, very sleekly brushed back. He smiles like a salesman. Indeed, Georges made many friends Sunday night.

Clifton Crawford sang and told stories in his droll manner. Frank Morgan, assisted by Clarence Derwent and others, offered a fairly graphic little sketch of a war hero plays that appeal to them, but her

invalided home for shell-shock. Bird Millman danced buoyantly and recklessly on the slack wire. Evan Burrows Fontaine gave her artistic interpretation of an Oriental dance-drama. Dorothy Donnelly related some of her experiences at the front as an entertainer, and the U. S. Navy Recruiting Service Band provided jazz and patriotism.

LOUIS R. REID.

"THIEVES" Tragedy of Polish Underworld in Yiddish

Tragedy in three acts by F. Bimko. Produced in Yiddish by the Irving Place Theater under the direction of Maurice Schwartz, April 8.



This is a play of the Polish underworld, all the eight characters being intimately connected to the second story, or lock-picking, industry. It has proved a dramatic success on the Continent, and is still running in Warsaw, having passed two hundred performances there. It is presented in Yiddish to enthusiastic and receptive audiences, for the major part eager to catch the European version of the prevalent honor among thieves.

While it all ends in grief and woe and chortling chokings off-stage, there is a real story depicted. Bertha Ferston is as natural as a woman can be, and rises to tragic outbursts of emotional temper. Maurice Schwartz splendidly portrays the despised and bilked father.

RANDALL.

"ALICE IN WONDERLAND"

Rachel Barton Butler Opens Her Children's Theater

Adapted by Rachel Barton Butler from the story by Lewis Carroll. Staged by Rachel Barton Butler and Boyd Agin. Produced at the Little Theater, April 12. Alice..... Mabel Taliaferro Alice's Sister..... Winona Shannon King of Hearts..... Willard Barton Queen of Hearts..... Elizabeth Patterson Mad Hatter..... Boyd Agin White Rabbit..... George Doty Caterpillar..... Morgan Farley The Gryphon..... Edward Beryl The Mock Turtle..... Richard Dore The Dormouse..... Thomas Knox The March Hare..... Carl Reed The Cheshire Cat..... Lenard Meeker The Duchess..... Carlotta Irwin

Rachel Barton Butler is to be commended for her interest and enterprise in attempting to establish a theater where children can see the sort of

production of "Alice in Wonderland" is a most inauspicious beginning.

To begin with, Alice has proved herself undramatizable before now. *Miss Butler's* efforts have been rather truer to the original than most, but her version of the greatest whimsy in the language is just as unactable as any previous version. It is to her credit that she has not succumbed to the temptation of combining the adventures in Wonderland with those through the Looking Glass and thereby making a garbled thing that Lewis Carroll himself would never recognize. To be sure, she has given some of the Red Queen's lines to the Caterpillar, but that is a small matter. She has also indulged in the minimum of interpolation.

But her production has been as untrue to the original as her text has been true to it. The settings and costumes either ignore the Tenniel illustrations altogether or modify them extensively. Imagine Alice with pantaloons! And a Caterpillar without a hookah! Tampering with Lewis Carroll or Sir John Tenniel is much the same as tampering with the four gospels. It cannot be done with impunity.

It is of course an impossibility to reproduce with human beings the wonderful creatures of Alice's imagination, and consequently any criticism of the acting must be tempered with mercy. But there is little use to try to apologize for the general sophistication that pervades the whole performance. In this *Miss Taliaferro* is the worst offender.

Winter Waits, who composed special music for the songs, is also to be taken to account. Partly because of careless enunciation by the singers, but almost entirely because of the character of his music, the delightful Lobster Quadrille, the Duchess' Lullaby, and all the other songs are totally unintelligible.

There is, however, one bright spot in the performance, and that is the Queen of Hearts in the capable hands of *Elizabeth Patterson*. She alone plays as though she loved Alice and her creator, and she alone is completely devoid of sophistication. *Miss Patterson* can always be relied upon for thoroughly satisfactory acting, but in this case she is especially to be praised for her truly delightful work.

JOHN J. MARTIN.

"THREE LIVE GHOSTS"

Marcin Presents Isham's Comedy in Washington

Frederick Isham's comedy, "Three Live Ghosts," was produced by Max Marcin Monday night at the Garrick Theater, Washington. It is a new stage presentation that will be liked. It opened the week here well and scored strongly. The work is based upon one of the author's most popular novels and the story concerns the adventures of three pals, who through an odd freak of fate find themselves reported as dead.

A splendid cast of players include Beryl Mercer, Charles McNaughton, Oliver Reeves-Smith, Cyril Chadwick, Mary Servoss, Arthur Metcalf, Sidney Blackmar, Mercedes Desmore, Emmet Shackelford and Frank Monroe.

WARDE.

CASEY THE CRITIC

The Mirror's Bloke Goes to a Burlesque Show

The boss sez to me, Casey, drop in at the Columbia and see the show there and then come back and write your impressions for the MIRROR. The Columbia easily reached, I got a good seat not too far from the box-office. Leave it to me to keep close to the money.

Hadn't been in but a few short breaths when out skidded a guy—well, I always thought I was a tuff gink but that gorilla-looking Harry Landers, with the tramp make-up, was a sight no artist could paint.

The first number was *The Band from Dixie Land*, sung by Marie Sparrow. The chorus in motion looked to me like a lip reading society voting on prohibition as the drummer pounded the thunder out of the bass drum and thereby drowned out the girls. All the shows should carry healthy drummers.

Meta Pynes does a vampire dance supposed to be after Rudyard Kipling's *A Fool There Was* i couldn't find any connection and the chap, Harry Watson who dances with her, puts on the sorriest looking face I ever saw, it fell flat, the dance not his face; pears she made a fool of the song more than Skipper Kipling even did.

a very laffable SCENE was harry Landers as the hind part of an elephant that was not circus bred, with the front part by a man who kept

the legs pretty close to Landers as Landers said some funny stuff about going through the desert with his face hidden from a drink if old bar-keep Sahara yelled "have one." No use talking it must be easy to play camel or elephant these days with nothing but water in the American desert.

The song hit of the show was *Peggy* and it was played about four times and four times it was a hit. A sample of a joke was a kick from a cow and Harry Landers said if you don't stop you'll get a boot from the shoe.

A negro singing Jewish is not a sideshow freak with this outfit but he sure can warble and he can make all the Seventh avenue cash clothes dealers read his words and weep and laff.

"Vagabond" in Chicago

"The Royal Vagabond," opened at Colonial, Chicago, April 5th, where it bids fair to duplicate its New York success. The most decided hit was scored by Mary Eaton, a delectable toe dancer. Virginia O'Brien is a recent addition to the cast and has a lovely voice. Frederic Santley is a boyish prince. The stunning Frances Demarest is delightful to look upon and the Pierre Sisters, Edna and Helen, have elfin faces and coquettish grace. The titian haired Grace Daniels is also very easy on the eyes and sings well, too. Robinson Newbold is an unusually good comedian.

"MARY"

Cohan's Comedians Please Philadelphia Audiences

At the Garrick Theater, Philadelphia, opening Easter Monday, George M. Cohan presented his group of eight comedians in a new musical play, "Mary," by Otto Harbach and Frank Mandel, with music by Louis Hirsch. The show went over with a bang, and all Philadelphia is singing the praises of "Mary," and whistling the "Love Nest" song, which is a fascinating hit.

Mary is a social secretary to the rich Mrs. Keene, whose son, Jack, has invented a portable cottage, just right for a love nest for young couples. Mary urges Jack to put the houses on the market. Jack goes to Kansas, where he believes there will be a chance to sell his houses. He strikes oil, in digging the house foundations, and returns home with plenty of riches to cover his mother's sudden financial losses, and to rescue Mary from marrying a rich Frenchman, for the sake of getting money enough to save Mrs. Keene.

Janet Velie is charming as "Mary." Jack McGowan made new friends as "Jack." His duet *The Love Nest*, with Miss Velie, is the best tune and most effectively staged number heard this year. Georgia Caine was picturesque as "Mrs. Keene." Alfred Gerrard and Florrie Millership have plenty of opportunity to show their acrobatic dancing. The comedy is well supplied by Charles Judels and James Mor-

lowe, with Frederick Graham as a talkative butler.

The music is swingy, catchy, and headed straight for popularity. During the singing of Mary, Cohan's own *Mary is a Grand Old Name*, and *So Long Mary* were effectively introduced. The chorus dancing, staged by Julian Mitchell, is peppy to the extreme.

CONN.

Revives "Night Lodging"

Arthur Hopkins revived Gorki's "Night Lodging" Tuesday night at the Plymouth Theater. Mr. Hopkins first produced the Gorki drama for a series of matinee performances during the Christmas holidays and kept the production intact pending the acquisition of a theater. The cast includes Gilda Varesi, Phoebe Hunt, Eva McDonald, Rosalind Ivan, Lilian Kingsbury, William Thompson, Edward C. Robinson, William E. Hellman, E. J. Ballantine, Cecil Yapp, Richard Dix, Clyde North, Charles Kennedy, Cecil Clovelly, Hans Robert, Louis Alter and Alexis M. Polianov.

"Not So Long Ago" in Boston

At the Plymouth Theater in Boston last Tuesday night the Messrs. Shubert presented Arthur Richman's new play, "Not So Long Ago." Prominent in the cast are Eva Le Gallienne, Sidney Blackmer, Mary Kennedy, Thomas Mitchell, Esther Lyon, Gilbert Douglas, George Henry Trader, Loatta Miller.

BROADWAY TIME TABLE—Week of April 19th

Play	Principal Players	What It Is	No. of Times	Theater	Location	Times of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama.	149	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Acquittal	Chrystal Herne, Wm. Harrigan	Delightful dime-novel play	121	Cohan and Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Adam and Eva	Ruth Shepley, Otto Kruger	Well acted light comedy	247	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.20
Apple Blossoms	John Charles Thomas, Wilda Bennett	Operetta by Kreisler	219	Globe	Bway & 46th	Eve. 8.15 Mat. W. & S. 2.20
As You Were	Sam Bernard, Irene Bordoni	Vestigeously amusing review	97	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Beyond the Horizon	Richard Bennett, Helen Freeman	Drama of misdirected lives	74	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Blue Flame	Theda Bara	Fourteenth Street melodrama	40	Shubert	West 44th	Eve. 8.20 Mat. W. & S. 2.20
The Bonehead	Edwin Nicander	Reviewed in this issue	8	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
Breakfast in Bed	Florence Moore	Boisterous farce	89	Eltinge	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Buddies	Donald Brian, Peggy Wood	Comedy with soldier heroes	217	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Clarence	Alfred Lunt, Glenn Hunter	Comedy of youth by Tarkington	248	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.20
Declassée	Ethel Barrymore	Brilliant play and playing	209	Empire	Bway & 40th	Eve. 9.30 Mat. W. & S. 2.30
East is West	Fay Bainter	Chinese Peg O' My Heart	573	Astor	Bway & 45th	Eve. 8.30 Mat. W. & S. 2.30
Ed. Wynn Carnival	Ed. Wynn	Superb clowning	16	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.15
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	139	Miller's	West 43rd	Eve. 8.30 Mat. Th. & S. 2.15
Florodora	Christie Macdonald, Eleanor Painter, George Haseall					
The Gold Diggers	Ina Claire, Bruce McRae	Pretentious revival	18	Century	Central Park W.	Eve. 8.15 Mat. W. & S. 2.15
Grand Opera	Repetory	Comedy of chorus girls	245	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.30
Happy Days	Hippodrome show	Repetory		Metropolitan	Bway & 40th	Eve. 8.00 Mat. S. 2.00
The Hole in the Wall	Martha Hedman	Panorama with a thrill	392	Hippodrome	6th & 44th	Eve. 8.15 Mat. daily 2.15
The Hon. Abe Potash	Barney Bernard	Crook-and-spirit melodrama	27	Punch and Judy	West 49th	Eve. 8.30 Mat. F. & S. 2.30
The Hottentot	William Collier	Political comedy	221	Lyric	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Irane	Adele Rowland	A horse farce	57	Cohan	Bway & 42nd	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	Above-average musical comedy	151	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson	English character drama	58	Theater Guild	6th & 35th	Eve. 8.30 Mat. Th. & S. 2.30
The Letter of the Law	Lionel Barrymore	Kitty MacKay set to music	15	Nora Bayes	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	Brieux's attack on French Courts	65	Criterion	Bway & 44th	Eve. 8.30 Mat. W. & S. 2.30
Look Who's Here	Cecil Lean, Cleo Mayfield	Delightful character comedy	693	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Medea	Ellen Van Volkenburg	Musical farce of domestic tangles	55	44th St.	West 44th	Eve. 8.20 Mat. W. & S. 2.30
Mrs. Jimmie Thompson	Gladys Hurlbut	Artistic revival	245	Garrick	West 35th	Spec. Mat., M., T., W., F. 2.30
My Golden Girl	Victor Morley	Boarding-house farce	24	Princess	West 39th	Eve. 8.30 Mat. W. & S. 2.30
My Lady Friends	Clifton Crawford	Victor Herbert musical comedy	90	Casino	Bway & 39th	Eve. 8.20 Mat. W. & S. 2.20
The Night Boat	John E. Hassard, Ada Lewis	Sparkling farce	162	Comedy	West 41st	Eve. 8.25 Mat. Th. & S. 2.25
The Ouija Board	Howard Lang, George Gaul, Crane Wilbur	Excellent musical comedy	90	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Passion Flower	Nance O'Neil	Thrilling spook melodrama	24	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Passing Show of 1919	Blanche Ring, Chas. Winniger	Tense Spanish drama	113	Belmont	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
The Purple Mask	Leo Dritschtein, Brandon Tynan	Zippy, extravagant review	230	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Tu., Th., S. 2.00
Ruddigore	Society of American Singers	Cloak-and-dagger melodrama	122	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Sacred and Profane Love	Elsie Ferguson	Noteworthy revival	65	Morosco	Columbus Circle	Eve. 8.15 Mat. W. & S. 2.15
Scandal	Chas. Cherry, Frances Lorraine	Arnold Bennett's novel dramatised	260	39th St.	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Shavings	Harry Beresford, James Bradbury	Comedy with a punch	64	Knickerbocker	West 39th	Eve. 8.45 Mat. W. & S. 2.30
The Sign on the Door	Marjorie Rambeau, Lee Baker, Lowell Sherman	Rural comedy of <i>Caps Cod</i>	153	Republic	West 42nd	Eve. 9.40 Mat. W. & S. 2.30
Smilin' Through	Jane Cowl	Melodrama with a murder	128	Broadhurst	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
The Son-Daughter	Lenore Ulric	Play of spirit influences	176	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.20
Sophie	Emily Stevens	Pell Street dramatised	55	Greenwich Village	Sheridan Sq.	Eve. 8.30 Mat. Th. & S. 2.30
The Storm	Helen MacKellar	Artificial comedy	272	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
3 Showers	Anna Wheaton	Fires of love and forests	16	Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
What's in a Name	Beatrice Herford, Olin Howland	Rural musical comedy	39	Maxine Elliott's	West 39th	Eve. 8.30 Mat. W. & S. 2.30
The Wonderful Thing	Jeanne Eagels	Artistic Revue	73	Playhouse	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Vaudeville	Jane and Katherine Lee	A French Peg o' My Heart				
Vaudeville	"Vanity Fair"	Songs and patter		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Gertrude Hoffman	Review		81st St.	Bway & 81st	Eve. 8.00 Mat. daily 2.00
Vaudeville	Elizabeth Brice	Dance review		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Motion Pictures		Military review		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00
A Modern Salome	Hope Hampton	Modern drama		Broadway	Bway & 41st	12 M. to 11 P. M.
Alias Jimmy Valentine	Bert Lytell	Crook melodrama		Capitol	Bway & 50th	1 P. M. to 11 P. M.
Don't Ever Marry	Neilan Production	Romantic comedy		Strand	Bway & 47th	1 P. M. to 11 P. M.
False Road	Enid Bennett	Comedy		Rialto	Bway & 42d	1 P. M. to 11 P. M.
Toll Gate	William S. Hart	Western melodrama		Rivoli	Bway & 49th	1 P. M. to 11 P. M.

FASHIONS FROM THE FOOTLIGHTS

BY MLL. RIALTO

"Florodora" Costumes Smart and Stunning—Sextette Appears to Advantage in Joseph Frocks of Watteau Outline—Empire Style Again in Vogue



A most fetching costume of cartridge silk. The coat was made for the Bush Terminal Co. by the Bergdorf-Goodman Co., the skirt is the handiwork of Hickson, Inc., and the turban is by Bruck-Weiss.

FLORODORA," brand new and just as pleasing to the theater folk of to-day as it was in the days of trailing skirts and pompadours, is once more the talk of the town. The sextette, of course, leads in general appeal. And what a good looking sextette it is! The girls are all beautiful, and wear their lovely gowns with distinction. When first seen they were dressed in smart and fetching

Kumsi-Kumsa Sport Frocks
which followed the latest dictates of fashion in their designing. These dresses were of all white silk, and relied upon ribbons tied about the neck and the ostrich feather trimming on the hats for their coloring. The skirts were very fetching indeed and might well be copied by the Summer Girl. They featured the long, open-in-front tunic, while the underskirt was draped in about the ankles in harem lines, but opened in sheath effect in the front, to give greater freedom when walking. The waists had the

Popular Long Reveres

now used with such good effect, while the necks were cut out, fairly low, in square design. The sleeves were short, and a broad girdle of the same material added a pleasing touch. Deep sport pockets just below the waistline proved a serviceable as well as a smart feature of the frocks. The hats, too, were decidedly chic and becoming. They possessed the rolled up brim now so much in vogue, while uncurled ostrich feathers, in various sport

shades decorated the brims and fell softly about the face. When next seen, the six misses wore colorful and appealing afternoon frocks of broadcloth in a pleasing

Combination of Orchid and Cream

skillfully blended. In design, they followed a general sort of Watteau

outline, and were very stunning Watteau hats, of orchid, with ostrich feather trimming, set in charming tilted lines upon their pretty heads. And the dresses by Joseph—what lovely things they were! The underskirt was of the white broadcloth, while the draped up overskirt was of the beautiful orchid shade, with rosettes of white in the center of



LOIS WILSON

A dainty maiden in a dainty frock. The skirt is of Indestructible Voile while the waist is of soft Pussy-Willow Taffeta

each side pannier. The waists were of the snug fitting variety, and were of orchid, trimmed with white. In the final scene, which was beautifully staged, all the costumes were of green and silver, so the six maidens, too, were made beautiful in

Gorgeous Green and Silver

metallic material. All these dresses were of the slender, draped models, with long, narrow trains, and gave a very stately air to those who donned them. It was in this scene that *Eleanor Painter*, who sang so charmingly throughout the entire production, wore her only modern gown. This was made entirely of tier upon tier of gold fringe, over cloth of gold material. In other acts *Miss Painter* was dressed in the picturesque costume of the Spanish maiden. And the dress she wore in the first scene showed conclusively

The Origin of Deep Fringe

which has become such a popular form of trimming to-day. In this particular costume, which was of heavy white silk, richly embroidered in flame color, *Miss Painter* was an alluring picture. The draped effect of the dress with its heavy, swinging fringes, was particularly well suited to her slender outlines.

The attractive chorus, in one number, seemed to indicate

The Empire Style's Return

to popularity. This was in the *Hello, People* number and the pretty maidens who sang it were attractively gowned in white satin, with the high waistline of Empire days, and the pretty, short puffed sleeves. A sash of bright red, with long, flowing ends, indicated the placing of the waistline, and hats, with nodding plumes, in the same brilliant red, topped the costumes. The dresses and hats of *Miss Kelly*, the Sextette, and *Hello People* number, were executed by Joseph. All other costumes were designed by Cora MacGeachy, and were executed by the *Mode Costume Co.* under the direction of Mme. Haverstick. The sport suits in the first act were made of *Mallinson's Kumsi-Kumsa*.

"Scandal," which is still one of the most popular plays in town, still has *Francine Larrimore* in its leading role. But playing nightly to large houses does not entirely prevent *Miss Larrimore* from visiting other plays. At the opening of "Florodora" she came for the final number and was charmingly dressed in a black evening gown, over which she wore a dark fur wrap.



These are the smart satin slippers worn by Theda Bara in "The Blue Flame." They are from the shop of I. Miller



MARTHA MANSFIELD

should play an unusual game
in this delightful orchid sport
dress. It is made of Mallinson's
Klimax Satin bound with gray Dovedown

STAGE NEWS OF THE WEEK

UNDERTAKER ASKS PAPERS TO CHANGE KLAWS ADVERTISING Frank E. Campbell Claims Joseph Klaw Copied Exact Press Form He Originated

THIS is not a publicity story intended to carry any special mention of Frank E. Campbell, the theatrical undertaker, who operates the Funeral Church, nor is it designed to trumpet Joseph Klaw's new production of "Mrs. Jimmie Thompson" at the Princess Theater. This article is to call attention to a peculiar and rather amusing state of advertising affairs that has come to a crisis between Campbell's establishment and the Klaw attraction.

For some time Campbell has advertised to the living what he will do to the dead through his Funeral Church, and as he has handled many theatrical funerals has found that advertising in the manner of theatricals also pays. In the daily press of New York he has used a certain form of advertising, a bordered layout about four inches wide and four inches deep, which included a "neat, not gaudy," invitation to die, written by Dr. Bertold A. Baer.

Now comes a Campbell protest to

the papers that the Joseph Klaw offices are using a similar form of advertising to boom "Mrs. Jimmie Thompson," a comedy on view at the Princess. The Campbell protest is made to the papers carrying his form and requests that the papers, knowing his original style and design of advertisement, ask Klaw to change his present layout, which Campbell brands as "copied."

It appears that Mr. Campbell believes in press agency himself. Not only does Dr. Baer write sentimentally—if not honeyedly—of flowers and human things, with a laconic and timely reminder at the finish about the care of the dead at the Funeral Church, but on Tuesday of this week the papers carried a news story that Mr. Campbell and Dr. Baer were flying that day to Philadelphia by aeroplane to close a deal whereby Campbell would take over the Manhattan Opera House there and convert it into a Funeral Church after the fashion of the Broadway establishment here.

Blinn's Home Burns

Fire destroyed the newly completed country home of Holbrook Blinn, Journey's End, in Yorktown.

FIVE YEARS

Frohman and Belasco Make All Star Revival of "A Celebrated Case" at the Empire.

Arnold Daly Revives Shaw's "You Never Can Tell" at the Garrick.

Edward Locke's "The Bubble" with Louis Mann Opens at the Booth.

Theater Without Manager

Harry J. Powers is trying to run a theater without a manager. At the Colonial, Chicago, this experiment is being tried. Timponi, formerly the treasurer, is now dividing his time between the box office and taking care of some managerial duties. The experiment is not proving successful and it is expected that ere long Harry Powers will appoint a capable man to look after the Colonial in the same excellent manner in which his other Chicago theaters are run.

May Go to Coast

Lou Tellegen is thinking seriously of taking a new show this spring and making a coast tour. Tellegen has a new play by Augustus Thomas that is said to suit Tellegen's style of acting to a nicety. Tellegen plans later to bring the show to Broadway.

Three Companies to Tour

Three companies of "Breakfast in Bed" will go on tour next season, including the one now playing at the Eltinge Theater with Florence Moore in the stellar role.

Maude Fulton's New Play

Reports from the far West bring the news that the play, "To-morrow," a comedy written by Maude Fulton and Louis Wesley, has registered a success at the Fulton Theater, Oakland, Cal. Miss Fulton is playing the leading role.

KLAWS'S NEW PLANS His Sons Included in Theatrical Enterprises

The Marc Klaw Corporation, a new theatrical organization, will open offices in New York next month for the purpose of carrying on a general theatrical and amusement business. In addition to Mr. Klaw its members are Joseph and Alonzo, his sons. Among its first ventures will be the production of a new comedy by Jerome K. Jerome and the Kalman opera, "The Girl From Holland," now running in Vienna.

Last week Abraham Erlanger announced numerous projects for next season, but the name of his old partner, Mr. Klaw, was not mentioned in his plans. In reply to an inquiry whether he was getting rid of his Klaw & Erlanger interests, Mr. Klaw entered a denial. The old firm, he admitted, was in process of dissolution, but he declared he was holding his individual interests intact.

Cantor in New Musical Revue

Eddie Cantor, now of the "Ziegfeld Follies" will be featured in a new musical revue, which will be presented by Messrs. Erlanger & Ziegfeld immediately after the close of the present "Follies" season. This piece will be under the management of Mr. Ziegfeld. Gene Buck is already writing some lyrics for Cantor's use.

AGO TODAY

Bosworth Releases Film Version of "Captain Courtesy" with Dustin Farnum as Star.

Clara Kimball Young in "Hearts in Exile" Released by World.

Belasco Produces "The Boomerang" in Wilmington, Delaware.

Elman to Write Operetta for Ziegfeld

F. Ziegfeld, Jr., executed a contract with Mischa Elman, the famous violinist, whereby the latter is to compose the score of an operetta to be produced in the fall.

The success of Fritz Kreisler, another violinist of great renown and the composer of "Apple Blossoms," inspired Mr. Ziegfeld to make a proposition to Elman. The latter will begin the composition at once.

Augustus Thomas will write the libretto, and Gene Buck will provide the lyrics.

New Producing Company

A new firm of producers has been formed. It consists of William Wellman and James ("Skipper") P. Sinnott, with "Lefty" Miller as business manager. Their first production will be Willard Mack's play, originally known as "Lady Polly," and acquired by A. H. Woods under that title. Woods has sold the rights to Messrs. Wellman and Sinnott and they have changed the title to "Poker Ranch." Rehearsals will begin next week.

IS THAT SO!

A son was born to Mr. and Mrs. John E. Hazzard Sunday, April 11, at the Lying-In Hospital. Mrs. Hazzard is known on the stage as Alice Dovay.

William Harrigan, leading man in "The Acquittal," and Louise Groody, who plays a principal part in "The Night Boat," were married in Newark last Tuesday afternoon. The marriage is the culmination of a four weeks' romance.

Majorie Bentley, a dancer, who was last seen in "La La Lucille," was married this week to Edward Magowan.

George White announces that he has engaged, Lou Holtz, Lester Allen and George Bickel, for the new version of his "Scandals," soon to be seen in New York.

David Miller, the English comedian whom Richard Walton Tully recently engaged for a new production, arrived on the "Philadelphia" last Friday. Mr. Tully plans to feature him shortly in a new comedy of American home life.

Georgia Empey, who last week joined the ensemble of "Look Who's Here," is a sister of Cleo Mayfield. Empey is the family name of the two sisters, but when Cleo went on the stage she chose Mayfield.

Minna Gombel, who recently appeared in "On the Hiring Line," with Laurette Taylor, Criterion, is to head the Knickerbocker Stock Company in its annual engagement at the Empire Theater, Syracuse.

William Anthony McGuire is making a dramatization of "Gray Dusk," the novel by Octavus Roy Cohen, for production next season.

Arden Benlian, now appearing in the chorus of "Irene" at the Vanderbilt Theater, has the distinction of being the only Armenian chorus girl on the stage.

Lowell Sherman, considered the prime villain of the New York stage, has been engaged by D. W. Griffith for the character of Lennox Sanderson in the forthcoming Griffith screen version of "Way Down East."

Jessie Standish was married on March 29 to Eusebio Calzado, a well known oil and mining man of Tampico and New York City. They have left for Mexico on their honeymoon.

Thurston Hall, who starred the earlier part of the season in "Civilian Clothes," will open at the Prospect Theater, Cleveland, April 26th, with his own company and a New York cast for fifteen weeks' engagement. During this engagement Mr. Hall will present for the first time on any stage a new play "The Broken Wing," by Paul Dickey and Charles Goddard; plays by Charles Dazey and Robert McKay and his own play from a story by Albert Payson Terhune.

John Hobble, author of "Daddies," the sparkling comedy which has been one of the biggest moneymakers on the road this season, the Belasco office only sending one company out, is at work on a new play that he expects to have produced on Broadway next season.

STAGE NEWS OF THE WEEK

STRIKE AFFECTS THEATERS Attendance Slumps Off with Even the Picture Houses Suffering

THE present "outlaw" strike that has affected the entire country and tied up freight and passenger movements in general, stopping New York's commutation activity from New Jersey and adjacent points completely, has affected amusements noticeably. The inability of thousands of commuters and out-of-town folks to reach New York via the usual transportation channels has also made big inroads upon the general attendance at the picture theaters.

The legitimate patronage was visibly affected this week and unless an immediate clarification comes of the strike situation prediction is made that the theaters will be affected far worse than they are now.

All of the big roads are running trains irregularly, and players are forced to endure all sorts of inconveniences and delays in making stands outside of New York. Vaudeville acts playing vaudeville theaters and booked out of Manhattan have

had trouble not only in making connections, but have had their baggage tied up at the docks and railway terminals.

The Long Island trains since Monday evening were unable to make regular scheduled time, while there was talk that the Brooklyn surface and elevated lines would be stopped. The Hudson tubes have been out of commission for some days and Jersey's theatergoers are having a difficult time getting to New York.

The New York hotels are jammed, many big concerns having arranged for local reservations rather than have their employees marooned at home and unable to reach their work.

The Shubert press department sent out a story that E. H. Sothern, who spent Sunday and Monday in New York, had to spend \$90 in getting back to Philadelphia in time to open his two weeks' engagement there with Julia Marlowe. He chartered an auto and went in it to Quakertown.

Billboard Publisher Held for Libel

William H. Donaldson, owner and publisher of The Billboard, was held in \$1,000 bail by Judge Malone in General Sessions to plead to an indictment charging him with criminal libel. Donaldson was indicted last week on complaint of George M. Cohan, Blanche Bates, Zelda Sears, Janet Beecher, Ruth Chatterton, Ruth Shepley, Ina Claire, Lenore Ulric, Gladys Hanson, Fay Bainter and a number of other actors and actresses, all of whom are members of the Actors' Fidelity League, and the case is an outgrowth of the theatrical strike.

Investigations which resulted in the indictment was conducted by Assistant District Attorney Kilroe, and the files of the case contain statements by all the players named above and many others. Miss Bates, Miss Sears and Howard Kyle are named as witnesses before the Grand Jury.

Children May Play in Maryland

A. L. Erlanger has received from Charles E. Ford, manager of Ford's Opera House, Baltimore, and H. A. Henkel, manager of the Academy of Music in that city, the information that the Maryland Legislature has finally passed a bill to allow children to perform in the theaters of the state, provided, first, that they have been allowed to play in other states and, further, that permission is obtained from the chief of the Maryland Bureau of Labor Statistics.

Change in Location

"What's in a Name," the revivial comedy now at Maxine Elliott's Theater will be transferred on Monday evening, April 19th, to the Lyric Theater where it will remain indefinitely. The succeeding attraction at Maxine Elliott's Theater will be Lionel Barrymore in "The Letter of the Law," in which he is now appearing at the Criterion.

New Morosco Play

Oliver Morosco is planning an immediate production of a new comedy entitled "Wait Till We're Married." He intended when he first acquired the rights to produce the play several months ago in Los Angeles, but the long run of "Civilian Clothes" at his theater there prevented it.

TWENTY YEARS AGO TODAY

Dramatization of "Quo Vadis" by Jeannette L. Gilder
Produced at the Herald Square

Dramatization of "Quo Vadis" by Stanislaus Stange
Produced at the New York.

Victor Herbert—Harry B. Smith Comic Opera "The Vice-

Painter to Sing Abroad

Eleanor Painter, now singing the prima donna role in the revival of "Florodora" at the Century, is to be heard abroad in grand opera in 1922. Contracts have already been signed by Miss Painter with the management of Covent Garden and the Theatre Royal de la Monnaie in Brussels.

Second Kettering Play

The second new play of Ralph T. Kettering to reach production this spring will be a farce comedy called "The Cheaters." This will receive its premiere at the Shubert Theater, Milwaukee, within a few weeks. The third of the new spring Kettering plays is called "Sin and Sable." It will probably get its trial in Cleveland.

"Abie The Agent" Next Season

George V. Hobart will collaborate on a stage version with Harry Hirshfield of the latter's creation of "Abie the Agent," which Samuel Blair will produce early next season.

William Moore Patch's Next NO MORE HANDBILLS Managers Unite With Merchants' Assn. in Anti-Litter Campaign

William Moore Patch is turning his attention to the rehearsals of a second summer show. Its title is "High and Dry."

The cast includes Franklyn Ardell, Irving Fisher, Juanita Fletcher, Fern Rogers, Harry Clarke, Elizabeth Heeside, Florence Earl, Ernest Wood, Edith Clasper and Burr Caruth.

The book is the combined work of Douglas Leavitt, of "Take It From Me" and Franklyn Ardell. The libretto is based upon a manuscript of Augustin MacHugh; the music is that of the late Manuel Klein; and the lyrics, by Edward Paulton. William J. O'Neil and John L. McManus are staging it.

"High and Dry" will spring into being at the Apollo Theater, Atlantic City, on May 10.

Community Players' Pantomime

Pasadena's Community Players are setting a high standard this season and playing to steadily increasing audiences. Their latest offering has been an original production, called "The Master of Shadows," by Sybil Eliza Jones. It is cast in the newest platform which is called mimodrama. The entire action takes place behind veils, in pantomime, and interpretive lines are spoken by four symbolic figures.

The success of the production reflects great credit on Gilmor Browne, the director of the Players.

Backed by every theatrical and amusement man's organization in the city, the Merchants' Association, through its anti-litter bureau, has inaugurated a co-operative drive against "sniping" and all such forms of advertising as the distribution of handbills and dodgers on the public highways.

Photographs showing scores of private buildings, fences and other objects which had been pasted over with amusement bills were made and armed with these the representative of the Merchants' Association started out. For more than a week letters have been exchanged between the Association and various amusement men's organizations, and at last it was announced that virtually every organization had pledged its co-operation to end the drive.

Actors' Fund Meeting

The annual meeting for the election of officers of the Actors' Fund will take place at the Hudson Theater, New York City, on Tuesday, May 11, at 2 P. M. The names of Ethel Barrymore, Blanche Bates and Frank Bacon are among the new names to be placed for election on this occasion to replace those whose terms expire. Miss Bijou Fernandez is the third woman now on the Board. Others to be voted for are Daniel Frohman, President; Joseph R. Grismer, 1st Vice-President; F. F. Mackay, 2nd Vice-President; Sam A. Scribner, Treasurer; Gus Hill, Secretary.

"Rose of China" Returning

The number of musical shows bidding for favor on Broadway this summer promises to be further increased, for Comstock and Gest have decided to bring "The Rose of China" back to Broadway the second week in June. "The Rose of China" was seen briefly at the Lyric Theater last fall. The piece while spoken of highly by all who saw it, failed to develop sufficient drawing power to warrant a continuation of its run. After leaving New York it played to splendid business in Philadelphia and Boston, and at the present time is drawing big receipts at the La Salle Theater in Chicago.

Edith Day Triumphs

A cable was received at the New York office of Carle E. Carlton from the Empire Theater, London, where Edith Day is starring in "Irene," which opened there April 5th, to the effect that Miss Day has scored a triumph.

Produced in England

Marburg and Gillpatrick (Guido Marburg and Wallace Gillpatrick) have been advised by Martin Harvey, that the three years' contract he has entered into with them, for the production of their, "The Lowland Wolf," has actively begun, by its present production in Brighton, England.



MARY H. KELLEY

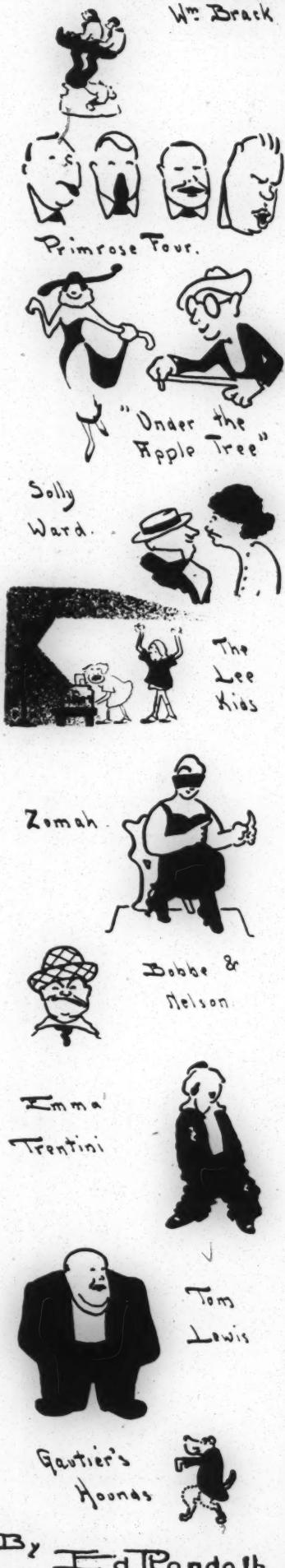
Who is delighting vaudeville audiences by singing Stark and Cowan's latest ballad "Everybody's Buddy" in company with Thomas F. Swift

DRAMATIC MIRROR

AT THE BIG VAUDEVILLE HOUSES

PALACE

Wm. Brack



Emma Trentini Makes Vaudeville Debut at the Palace—Dancing Acts Headline at the Colonial—Belle Baker and Others Please Alhambra Patrons

TRENTINI SINGS AT THE PALACE

Surprise of Show Is New Act [of Solly Ward's

After two consecutive postponements of her vaudeville debut at the Palace Theater, *Mme Emma Trentini*, the celebrated operatic soprano, finally was enabled to make her appearance and her singing was a delight in every sense. The famous singer seemed in good voice notwithstanding that she has been suffering with a severe cold.

Mme. Trentini's success was such that the audience clamored for an encore and she graciously responded. Her Palace debut was both successful and auspicious, with her repertory including several numbers that she has sung in light opera in New York before.

While much attention was centered upon the *Trentini* debut and the *Lee* Kids were there in their second week, two new acts came in for their meed, with one proving an exceptionally amusing act, namely the new turn offered by *Solly Ward*. The former burlesque comedian was in fine fettle and with capable support by *Marion Murray* and *Jeanne Eliot*, the biggest kind of a hit was scored.

The other new offering was "Under The Apple Tree" which is produced by *George Choos* with *John Sully* of the *Sully Family*, the featured light comedian. This *Choos* act is handsomely and sumptuously mounted, with the feminine princess and gorgeously gowned. The act not only made an excellent impression but was well received, with specially written numbers offered by *Sully*, *Ethel Rosevere*, *Carl Byal*, *Florence Page* and *Muriel Thomas*.

And while *Mme. Trentini* carried off the highest singing honors for the women, *Eddie Nelson*, of *Bobbe and Nelson*, was a corking big hit with his singing of *Rock Me To Sleep With A Dixie Melody*, and the *Primrose Four* sang topical numbers harmoniously to large-sized applause returns.

William Brack and the six other marvelously acrobatically inclined artists opened the show, the early spot being assigned as the Bracks are with the Ringling Circus in Madison Square Garden. The Bracks have a bally line of "team stunts" that were enthusiastically applauded.

The *Primrose Four* included *Dardella*, *In My Baby's Arms*, *Ireland My Ireland I Love You*, *All the Quakers Are Shoulder Shakers*, *I'm Lonesome So Lonesome For You* and *Oh By Jingo*.

The *Choos* act was third, *Solly Ward* and *Company* fourth, the *Lees* fifth, closing the first part effectively.

After intermission appeared *Zomah* who mystified with her mind reading stunts and used her card-hand trick for the finale. *Zomah* was applauded. *Bobbe and Nelson* regis-

tered most favorably with their singing while *Mme. Trentini* scored in the next position.

Tom Lewis was next to closing with his amusing monologistic patter that was reeled off in the Lewis breezy style while the *Gautier Bricklayers* held the closing position interestingly.

MARK.

DANCING ACTS AT THE COLONIAL

Bessie Clayton and Mosconi Brothers Dance to Success

To the lovers of the art of dancing advice is hereby given to scamper along to the Colonial some day this week and if there be any step you wish to acquire there is the place to learn it by observation. There you can watch to your heart's content good dancing by those who know how.

Bessie Clayton and the *Mosconi Brothers* vie for honors. Both received the same amount of applause on Monday afternoon. And last but not least *Georgie Price* demonstrated with equal agility some of the steps that other dancing stars use. *Georgie*, playing next to closing, was a pronounced hit. His sister *Lillie* helped considerably with her singing of *Buddy, When My Baby Smiles At Me* and a duet with *Georgie—Sahara Rose*.

The *Mosconi Brothers* have the same act that has been traveling about town at other houses. There is a slight change in the routine that might be mentioned; namely, *Sister Mosconi* uses a number of different colored costumes that add a pleasing touch to the atmosphere. At the end of the turn *Mama Mosconi* comes out to bow her thanks to the crowd for taking so kindly to her children's efforts.

Bessie Clayton assisted by the imitable *Cansinos* danced splendidly. She also has in her company *Joseph M. Regan*, *Wilbert Dunn*, and *James Clemons*. The Spanish lustre the *Cansinos* add to the act is superb.

Leddy opened the bill. They sing off stage *Like a Ship Without A Sail* and enter as though under the influence of liquor. A few songs are dispensed and then they enter into clowning feats. *Calvert* and *Shayne* sang in a passable manner some of the popular songs of the day. Some were *Peach Jam Makin' Time*, *Oh, By Jingo, Come On And Play Wiz Me*, and two very good ones from the song factory of *Jack Mills*, *You Ought To See Her Now and Manyana*.

Kingsley Benedict assisted by *Edward Wade* in *Clifford Parker's* dramatic playlet "Wild Oats" was another shining light on the bill. *Harry Leonard* and *Jessie Willard* gathered before an "inn" and produced much funny patter. *Miss Willard* is the comedy part of the two

and she is "some" comedy pumpkin. "Boy! Isn't she funny?" exclaimed a lad in the audience.

Lloyd and Wells with their characteristic negro capers received the ripples of laughter. *Jean Duvall* and Company were the last act on the program. It is labeled "Gems of Art."

NURNBERG.

GOOD VARIETY AT THE ALHAMBRA

Bert and Betty Wheeler, Belle Baker and Wilton Girls Score

The bill at the Alhambra this week has wide diversity. *Camilla's Birds* started the entertainment with some amazing tricks that held the attention of the audience. Towards the close of the act a number of birds are hitched to little toy wagons, which resemble fire engines. They race around a specially arranged track to a quickly constructed toy house that seems to be afire. Arriving at the house one of the birds rushes up a ladder into the house and opens up a door. Out of the door the bird throws miniature furniture a la fireman. The act certainly is a splendid opening turn.

Second on the bill is *Espe and Dut-ton*, two versatile chaps who do a number of surprising feats. One of them throws in the air an iron bar weighing quite a few pounds and catches it on his shoulders. He goes one better at closing by doing the same trick with a small torpedo that weighs about six times as much.

Third on the bill was *Percy Bronson* and *Winnie Baldwin* in the *Jack Lat* skit, "Visions of 1970." The lyrics are by *Harry Williams* and the music by *Neil Moret*. Both of these writers are star song writers of the *Daniel & Wilson Music Company*, a firm that is rapidly becoming known in New York through the efforts of *Milt Hagen* (*Moret's* right-hand man).

Funny *Bert* and his pretty little wife, *Betty Wheeler*, scored one of the biggest hits of the evening with their pitter-patter. *Bert* is a versatile chap, who can do most anything in a way that will make any audience sit up and take notice. *Betty's* singing brings keen delight to the throng. It was a pandemonium of handclapping that followed the termination of their act on Monday evening. *Frederick Bowers* appeared in his new act called "His Bridal Night." It needs to be polished and cut to make it more entertaining. The book is by *Margaret Mayo*. Music by *Bowers*. Staged by *Charles Sinclair*. In the cast are *Alma Youlan*, *Solomea Parker Bassy*, *Francis Parker*, *William De Vens*, *Harry Lilliford* and *George Gordon*.

Mae and Rose Wilton sang many catchy songs that were received with much enthusiasm. Their repertoire consists of *Pretty Cinderella*, *Dardella*, *Vamp*, *Rose of Washington Square* and *Wonderful Pal*. *Laura Pierpont* and her players in an *Edgar Allan Woolf* offering went well.

Belle Baker scored with her songs, specially written by *Bert Kalmar* and *Harry Ruby*. *Slayman Ali Arabs* closed the bill with an Arabic fantasy.

NURNBERG.

BUSHWICK BILL

Harry Delf Scores on Well Balanced Program

A good show, well balanced, holds forth at the Bushwick this week, with only one act standing out from the others. *Magee* and *Anita*, open with a classic dancing diversion. *McCormack* and *Mellon* entertain a few moments with some good steps.

Jean Chase and *Co.* in a farce, "Peggy's Wedding Night" is very pleasing, and the story itself interesting as well as mystifying. *Jean Chase* is pretty and a good actress as well. *Eleanore Cochran* sings well, and was liked.

Eddie Vogt with *Harry* and *Grace Ellsworth* follow in "The Love Shop," an act full of beautiful and costly gowns shown off by the various models, in which *Harry Ellsworth* made good as a dancer. The whole act is on the style of a miniature musical comedy, and went over well. *Harry Delf*, singing songs of his own composition, was the hit of the evening. All by himself he told funny stories in song form and his personality is so pleasing that it is contagious.

Arnaut Brothers, with their fiddles, clown suits, and usual bird-make up, are as good as ever, and received a good hand. *Donovan* and *Lee* are an unusual team because *Donovan* is rather elderly and very stout while *Lee* is a young, pretty girl. They work their parts together well, he is a comedian, while she dances, sings and tells some original jokes. Next to *Delf*, this act was liked best. *Curzon Sisters*, the flying butterflies, close the show with lots of flying, holding with their teeth to the swinging pendulum.

HUSTED.

"Experience" in Yiddish

In the cast of the Yiddish version of George V. Hobart's morality play "Experience," which *Edwin A. Relkin* will present (courtesy of *Morris Gest*) at the Second Avenue Theater, beginning Thursday evening, April 1st, will be several members of the original cast who have been playing in "Experience" ever since it was produced by *Elliott, Comstock* and *Gest* over six years ago in New York. *Billy Betts*, who has been playing "Grouch" in the original production will play the same character in the Yiddish version. *Betty Frewin* will play "Fashion" as she did in the original company, and *Claudia Carlton Wheeler* will also play one of the characters.

Frank McCormack, stage director, is now busily engaged in directing the Yiddish version of George V. Hobart's morality play "Experience," which *Edwin A. Relkin* will present (by courtesy of *Morris Gest*) at the Second Avenue Theater beginning Thursday evening, April 1.

More Loew Activities

The Loew Vaudeville Circuit has filed a number of Articles of Incorporation in San Francisco, including Seventh and Broadway, Oakland, capital stock \$1,500,000; Market and Taylor streets, for \$1,000,000; Loew's Stockton Theater, \$100,000 and Loew's Sacramento Theater for \$100,000. It is said that building on the new Market Street Theater will commence May 1, and be finished by Christmas.

NEW SONGS THAT SCORED THIS WEEK IN VAUDEVILLE

Ireland, My Ireland, I Love You	Primrose Four
Sahara Rose	Georgie Price
Manyana	Calvert and Shayne
Everybody's Buddy	Swift and Kelley

SNAPPY PROGRAM AT THE RIVERSIDE

Santley and Sawyer Revue Features Bill

The *Aerial Valentines* buzzed around in an astonishingly dizzy manner aloft, resembling cartwheels gone astray. They did their stunts well and were followed by two young dancing men, *Stanley and Birnes*. Their steps are familiar to all big time, and even their business remains the same as of yore. *Mijares and Company* have graduated from the opening position and deserve it, for their work on the slack wire is something that has never been duplicated and provides entertainment of the highest quality.

Clara Howard wears a pretty green frock and tells a little story and sings a little song, and does all three with all imaginable enthusiasm. She was one of the brave girls that sang for the soldiers abroad, and it is easy to see why they all roared and howled for more.

George Kelly presents a funny little sketch, "The Flattering Word," rather reminiscent of his own recent appearance at the same house in the same vehicle. *Nate Leipzig* is a little more than the usual run of card tricksters, entertainingly mystifying everyone.

Joseph Santley and *Ivy Sawyer* present their "Bits and Pieces" much the same as at the Palace recently. It is one of the best acts of its nature in vaudeville at the present time, and was given a great welcome by the Riverside audience. *Swift and Kelley* also have much the same act that they presented at the Riverside a short time ago, winning with it two bows and stealing two more.

The Four Neightons closed the bill in a graceful hand-to-hand posing act with dim lights and soft music of the "Hearts and Flowers" order.

RANDALL.

"Beyond the Horizon" in French

The French translation right of *Eugene O'Neill's "Beyond the Horizon"* at the Little Theater have been applied for to *John D. Williams* by *Pierre de Laroux*, French playwright and author of "Les Imaginaries."

Shuberts Buy Theater

Lee and *J. J. Schubert* purchased the Pitt Theater in Pittsburgh. The price paid for the amusement house was \$850,000.

New Play by Pollock

A new play by *Channing Pollock*, author of "The Sign on the Door," is being completed for *A. H. Woods* under the title of "Orchids." It will be produced in the early autumn.

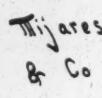
RIVERSIDE



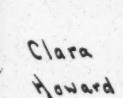
Aerial Valentines



Stanley & Birnes



Mijares & Co.



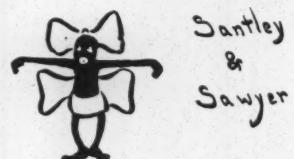
Clara Howard



The Flattering Word



Nate Leipzig



Santley & Sawyer



Swift & Kelley



The Four Neightons

By *Ent Pandall*.

GEORGIE PRICE AT 81ST STREET

Substitutes for Sophia Tucker Who Is Forced to Cancel

Sophie Tucker and her syncopating kings were booked to headline the 81st Street Theater show this week but *Miss Tucker* was forced to cancel, and *Georgie Price* who is playing the Colonial, was rushed in to fill the vacancy. At the uptown house young *Price* appeared Tuesday afternoon and the applause was so insistent for an encore that he returned long enough to render *Sadie Harowitz* as *Jimmy Hussey* would do it. There was a call from the gallery for his sister, but *Georgie* said she was having her hair fixed up and that as he was due at the Colonial in twelve minutes he would suggest the *Hussey* imitation. *Price* was a big hit. He used a number that was not in his Palace routine last week, his opening being *Oh, Lady*.

Just ahead of *Price* was *Dale and Burch* and this clever duo offered their "Riding Master" skit in which they reel off a most amusing line of exchange patter. That *Thirty Years Ago* number they use as a "double" number is a gem. The lyrics are timely and worked up for repeated laughter.

Willie Hale and Brother opened the show, with a mixture of juggling and music that pleased.

Marie and Ann Clark started with a comedy impetus with their act that is away from the beaten path of "two women" and the finish where one of the sisters is carried off by the stage-hands is ludicrously amusing.

Grace Huff and Company in a new act entitled "Just Like A Man" found big favor with the audience, the slangy role played by *Miss Huff* who straightened out a domestic tangle satisfactorily in a manner new to the stage, causing laughter.

Harry Kranz and Bob LaSalle sang a topical medley that included *If They Keep On Saving Daylight It's Good Bye To Moonlight Nights, At the Moving Picture Ball, Oh Doctor*, with *LaSalle's* dancing imitations proving an applause winner. After the *Dale and Burch* and *Price* turns, the feature film, "Dangerous Hours" was shown.

Business was exceptionally good Tuesday afternoon, with the audience showing hearty appreciation of the bill.

MARK.

Show Hours Late.

"The Kiss Burglar" reached its Worcester, Mass., playing time Friday of last week several hours' late through the switchmen's strike delaying the baggage shipment. The Coutts & Tennis management hustled around and by 9 o'clock finally was enabled to open the show. The audience was patient but many uncomplimentary things were said about the New York & New Haven railroad.

May Join Tanguay

Arrangements are under way for *Eva Tanguay* and *Roscoe Ails* to join vaudeville forces in a new act that they expect to offer to the New York bookers in the spring. Meanwhile *Miss Tanguay* and *Ails* are playing previously booked time separately.

April 17, 1920

THE STAGE—741

PLEASING BILL AT THE ROYAL House of David Band an Excellent Novelty

The bill at the Royal this week is a diverting one. The act which opens the performance is *Jack Daly* and *Hazel Berlew*, who go through a routine of dances with vivacity. Each dance is put across with power and the impression made is splendid. The participants of the act are certainly agile in every sense of the word.

Following them is *Emma Stephens* in a cycle of songs. Before entering into the fray she tells the audience that she started out in the theater world to be an opera singer, but—well, now she is in vaudeville. The young lady knows how to put a song across. Her repertoire consists of *Somebody's Waiting For Me, Say It With Flowers* and the best of all, *I'm Waiting For Ships That Never Come In*. The young lady sits at the piano and accompanies herself while singing a character song.

Third on the bill is *Tarzan*, which the program calls "a sensation of the season". *Tarzan* is a monkey with the intelligence of a human being, Darwin must be right after all, for after watching this animal perform some of the feats in his turn, we see no way to think otherwise.

One of the weak acts of the bill was that which followed; namely, *Jack Cahill* and *Don Romine*. One is a blackface and the other a son of sunny Italy. There are parts in their vehicle that are really funny, but then again much of it is quite weak and monotonous.

MARK.

Solly Ward's Comedy Act a Big Laughing Success

Solly Ward won his stage spurs as a burlesque comedian, but that experience only served to stand him in good stead when he finally entered vaudeville with an act that is on view at the Palace this week, and which Monday afternoon walked off with the laughing honors of the show. *Ward's* act was delectably funny and he received admirable support from *Marion Murray* and *Jeanne Eliot*, who worked hard to make the offering register upon its Palace presentation. In fact the clever work of *Ward* as the excitable, flirtatious husband, always at daggers' points with his wife (*Miss Murray*), and who no sooner kiss and make up than some little word or two has the twain at it again hammer and tongs, caused all kinds of laudatory comment that may result in *Ward* being in a legitimate show some day.

The *Ward* turn was fourth, but, judging from its exceptional comedy score at the Monday matinee, it was worthy of a position further down on the bill. The program states that the *Ward* act, "Babies" is "a satirical comedy in one act, staged by *Al Lewis*." There is no question that *Ward* fits in vaudeville and handles his comedy scenes with *Miss Murray* and *Miss Eliot* cleanly, amusingly and legitimately, not once messing up the stage as expected of the average burlesque comedians long accustomed to using the slapstick, watery bread, the inflated bladder.

Ward's performance was not only funnily worked up in capital comedy fashion but he kept his patter and remarks as well as by-play within bounds that reflected great credit upon him. The act was given clean, right behind which *Miss MacDonough*

NEW ACTS IN VAUDEVILLE

Mme. Trentini an Operatic Treat at the Palace

For the past fortnight the Palace Theater has been making much ado over the debut there of *Mme. Emma Trentini*, the famous soprano, who is well known to New York through having appeared in a number of light operas and musical productions. Monday *Mme. Trentini* appeared and her singing proved a delightful treat, the singer offering several numbers for which she is so popularly known. One of these included a selection from "Naughty Marietta" while she also sang *Giannina Mia* from "The Firefly," both of these numbers giving her beautiful voice ample scope to show its range and lustre. Her opening song was the *Waltz Song* from "La Boheme." *Mme. Trentini* costumed the "Firefly" and "Naughty Marietta" numbers. The Palace audience appreciated her singing immensely and showed such hearty appreciation that it would not let her leave the stage until she had acknowledged the encore. She was assisted in her act by *Albert Vernon*, pianist, who is a clever musician and played several solos with expression and feeling. Looking at the *Trentini* debut at the Palace she was voted "a hit" and her program scored substantially through its popularity, being more suited to vaudeville requirements than many of the numbers chosen by other operatic songbirds when appearing in the varieties.

MARK.

comfy stage environment, which also helped, and all told the laughable, uproarious hit scored established *Ward* and his feminine supporters as a vaudeville commodity worthy of booking respect anywhere. Those who went to the Palace Monday to see *Solly* "flop" remained to praise. There wasn't the slightest doubt that the laughing honors of the bill were honestly and legitimately won by *Ward*.

MARK.

George Choos Produces New Girl Act at the Palace

"Under the Apple Tree" is the harbinger of spring vaudeville competitions that is sponsored by *George Choos*, who is showing aggressive activity in the producing of "girl acts." This newest of the *Choos* crop is at the Palace this week, where it made quite an impression Monday afternoon, with its special setting costumes and girls. The act is headed by *John Sully*, of the *Sully* family, who in makeup and general stage style reminds one of *Harold Lloyd*, the picture comedian, although the familiar *Sully* style, the jumpy, animated, clownish, nimble-footed, gingers way of handling "bits," is probably older than the oldest heirloom in *Lloyd's* screen closet of tricks. *John Sully* works like the proverbial beaver, and the little plot of the piece lags and skids when he is absent.

There is a hard dig for stage continuity, with an old burlesque "bit" used along a new line to keep the principals and chorus in stage maneuvers. *Sully* as "Spike Moriarity" has a pocketbook that he tries to get rid of before he is caught by the owner, and his repeated efforts to pass it on to others in the company, with it returning like the proverbial cat with the nine lives, make for the comedy ingredients. It seems a lamentable pity that a stronger little love potion wasn't constructed, but *Sully*, *James Carney*, *Florence Page* and *Muriel Thomas* tackle the assignment at hand and do the best they can with it. The book and lyrics are by *Darl MacBoyle*, but his contribution in this *Choos* production misses fire compared with others that he has turned out.

There is special music, with one number, *Underneath the Apple Tree Just You and I*, the most pleasing of the lot. This is sung by the principals, with the strain used intermittently, starting with the opening chorus and winding up with the finale. The music is by *Walter L. Rosenthal*. A costumed feature was the paneled tree, from which the choristers stepped forth dressed up in colorful gowns, each different and each showing real money expenditures. While the act makes a "big flash" it suffers in comparison with some of the other "girl acts" that *Choos* has given the "big time."

MARK.

Ethel MacDonough Brings Forth a Feminine Satire

A satire on the eternal feminine programmed as "Milady's Busy Day" is the new acquisition that *Ethel MacDonough* is adding to the two-a-day. At the opening a special curtain is revealed, which is divided in three sections. At the left a boudoir is in

can be seen dressing. She arises out of bed and pulls down the shade which is supposed to be in the window of an alley. The audience are the "peeping Toms." Slides are projected on the curtain and these tell of the movements of lady Milady. Not many look at them, because they are busily watching *Miss MacDonough*, believing that she will grow bold and show her shape, which is a mighty good one.

The curtain at the right opens and *Miss MacDonough* comes forward attired in morning clothes. She sings a song anent matching a blue ribbon. This over she goes back to dressing room and another slide is put on the screen, "Johnny get your telescope ready; something's coming off." Again the silhouette, and she changes for afternoon tea. The next number she is entertaining an imaginary gentleman friend whom she makes love to. She then changes her attitude stating that she has married the man. He receives a good stern lecture. Once again she changes costume, this time for a theater gown. The curtain opens displaying an opera box and some pitter-patter about neighbors is brought forth.

She sings *When My Baby Smiles At Me*. This has absolutely nothing to do with the main part of the act.

Back to the dressing room, and believing that all are asleep who would be watching her she rolls up the shade and she is seen in the act of retiring to bed. Curtain. The act is staged excellently and it ought to score wherever it plays.

NURNBERG.

"The Meanest Man in the World" Good Vehicle

Jack McBryde is appearing in the role which *Alan Dinehart* used in *Dinehart's* former vaudeville vehicle. He is assisted by *Marion A. Day*, who is co-starred. The locale is the general store of *J. Hudson and Co.* at Kingston, N. Y. A young lawyer (*McBryde*) goes to the country to collect from the *Hudson Company*. His determination to make good forces him to use mean methods in getting the money (so the title). He finds out that the girl is the "Co." and changes his attitude by offering to pay the sum from his own pocket.

While talking he discovers that she has inherited a large sum of money but the girl can not understand. He explains and asks to have the case put into his hands. She, therefore, does so.

The skit is pleasing and mild so far as the plot is concerned and the acting is very good. *Mr. MacBryde* has a tendency to rush his talking lines.

NURNBERG.

Carmen Revue Enlarged

The *Carmen Beauties Revue*, the girl show, which is being presented in conjunction with *Charlie Chaplin's* "A Burlesque on Carmen," has been completely revised since its premier. The chorus has been enlarged to ten girls and several specialties added to the presentation. *Lotita*, the Spanish dancer, has introduced a special violin number. Several additional singing and dancing numbers have been added to the performance and the show now runs thirty-five minutes. All of these changes were made under the personal direction of *Doraldina*, who is responsible for the production of the *Carmen Beauties Revue*.

IN THE SONG SHOPS

BY MARK VANCE

Neil Moret Writing Exclusively for Daniels & Wilson—Riviera Music Company of Chicago Starts Campaign —Ray Miller's Boys in Town

OVER in the Daniels & Wilson headquarters there is great elation over the fact that *Neil Moret* is writing exclusively for that firm. One of those boosting *Moret's* ability is *Milt Hagen*, the New York office manager for Daniels & Wilson. *Neil Moret* has always been identified with the song business since he was knee-high to a grasshopper. His rise to songwriting fame is just one more testimonial to what an enterprising, ambitious boy can do who accepts "keep trying" as his slogan.

Neil Moret started selling songs over a music counter when fifteen years old. Then he went on the road selling music for one of the leading publishers and devoted his time to learning all the ropes to the business. He learned more than anything else what the people wanted in popular music.

Mr. Moret then delved into professional work, with part of his time spent in "plugging" and the other in writing melodies. When twenty-one, *Moret* wrote *Hiawatha*, which became one of the greatest topical songs ever written; with such numbers as *Poppies*, *Moonlight*, *Cherry*, *Navajo*, *Pearls*, etc., following.

And today finds the name of *Neil Moret*

On Such Hits

as *Peggy*, *Mickey*, *Yearning* and *Sally (Shame on You)*. One publisher at this time is spending a quarter of a million dollars in advertising his catalogue and featuring one of *Moret's* latest hits which he bought from Daniels & Wilson, Inc. Recently at the Palace, New York, *Bronson* and *Baldwin* appeared in a big offering which has special music written by *Moret*.

Daniels & Wilson have just started a big campaign on *Moret's Sally* (with words by Louis Welsyn), *Bow Wow*, a comedy song that has already been recorded on sixteen phonographs and player rolls, and *Indiana Moon*, composed by *Oliver Wallace*, who wrote *Hindustan*.

Now that Spanish numbers are to the fore

The Richmond Music Company

has just purchased *Grenada*, a lively Spanish number that is expected to serve "fox-trotters" well as a dancing medium, and which *Mr. Richmond* is firmly convinced will prove a big winner. The writers of *Grenada* are *Spencer Williams* and *Joe McKiernan*. Orchestrations have already been issued, with the initial demand for the number sure to find it on the phonographs within the near future.

It is not often that new numbers are in great demand from any music house until after the copies have been completed by the printer yet such popularity was achieved by three new numbers in the Fisher Thompson catalogue, *Rio Nights*, *After It's Over*, *Dear* and *The Alpine Blues* which have not been received from the printer's. In New York, San Francisco and Butte the offices are deluged with advance orders for the pieces. *Mr. Thompson* has inaugurated a novel advertising campaign whereby he is sending the dealers an unusually attractive line of package inserts, art win-

dow posters, and other printed matter to assist them in booming his numbers.

Mr. Thompson reports that *Just A Rose* is fast duplicating the success of the *Longin'* number and shows every indication of surpassing the phenomenal sales record of the song.

From Chicago comes details of the plan

Of the Riviera Music Company

to launch a most aggressive publicity campaign in popularizing the Riviera's newest song hit, *Desertland* by *Ethwell Hanson*. *Miss Rhue Gill*, the traveling professional manager of the company, is now making a tour of the larger eastern cities exploiting the sales of the number. Her itinerary includes Philadelphia, Pittsburgh, Albany, Buffalo, Cincinnati and Cleveland.

In Toledo the Riviera Company had the cooperation of the Fischer Music Company where an unusually successful local campaign was registered by the Riviera Company for *Desertland*. *Robert Long*, a well-known vaudevillian, was engaged to sing in the stores from 3 to 4 o'clock each afternoon for a week, with more than 1,000 copies of the song being sold.

Recently four men affiliated with the professional and songwriting staff of the Irving Berlin shop handed in their resignations and are now with other firms, two of the quartette going into vaudeville.

The Berlin staff has lost

A Capable Quartette in

Irving Bibo, *Max Burkhardt*, *Al Wilson* and *Harry Solomon*. Messrs. *Bibo* and *Wilson* wrote a number of hits for Berlin and have now become a writing part and parcel of the Feist concern. Messrs. *Burkhardt* and *Solomon* have rehearsed a new act that they are showing to the "big time" bookers and expect to arrange for a route soon.

The Black and White Boys, *Ray Miller's* crack musical organization, are back in town and appear destined to remain here for some time as the new *Ed. Wynn* Carnival they are with is a boxoffice success and the *Miller* musicians are one of the accredited hits of the show. The Black and White Boys last week arranged with *Jack Mills* to use the new *Mills* hit, *Manyana*, inserting the number into the routine this week.

Eugene West is back on Broadway

A Happy Man

through several incidents that have made a big change in his life. Not only has *West* effected a reconciliation with his ex-wife, *Katherine Henry*, a most successful continuity writer for the films and whose work stands out in the *George Loane Tucker* picture of "The Miracle Man," but he has just placed a new and it makes me laugh when I think

ballad, *Forever More*, with the *Leo Feist* house that looks like a three-year winner.

About a month ago *West* was in New Orleans and while there he came in contact with *Raymond McNamara*, attached to the *Feist* branch office there, and when *West* showed him the lyrics to the new ballad, *McNamara* reeled off a melody that struck *West* as being just the proper accompaniment for his song. So in collaboration they turned out *Forever More*.

The song was handed to *Yvette Playing the Orpheum*

Theater there at the time and she scored such a big hit with it that the song attracted attention from the song publishers. There were bids for the song but *Feist* claimed first option through *McNamara* being on his payroll. It is a typical "sob song" and as *Feist* has not had one of that type for a long time, the *West-McNamara* number will have the *Feist* field to itself. *West* with *Otis Spencer*, a piano player who has been with *Feist* in New York for a number of years, has a number of new songs in preparation, *West* and *Williams* being the writers of *If You'll Come Back*, placed with the *Stark & Cowan* firm, and *When You're Alone*, that is published by the Broadway Music Corporation.

And speaking of young *Williams*

It Remained for Him

to compose music that was accepted by outside firms with the *Feist* offices not realizing that they had a music writing genius within its ranks. From now on whatever *Williams* writes will be given a careful "once over" by the *Feist* song judging experts.

Stark & Cowan have just placed a big order of copies of *If You'll Come Back* on the ten cent counters of the Woolworth stores.

Cliff Hess writes songs when he hasn't a million other things to do.

Hess is getting so much special writing of acts to do and is continually in demand for vaudeville productions with his stage direction that *Hess* is reported as being relieved from his daily floor assignment with the *Feist* house.

Hess and *Joseph Santly* are now working upon a big act for *Sophie Tucker* that will be entirely away from anything that *Miss Tucker* has yet presented.

Inspirations for song writing

Sometimes Come

when least expected. It appears that *Roy Turek* was losing sleep from worrying over his love affair with a girl that *Turek* is said to have gone daft over and that the songwriter was discussing his heart sorrow to *George Jessel* on the 'phone when he remarked "George, what a fool I was

how I worried about her." *Jessel* chopped him off with "There you are, Roy, there's a great title for a song. Let's get together and write a song about 'how I laugh when I think I cried about you.'" Hence the hit that is now on the *Waterson-Berlin-Snyder* books. Among the vaudevillians using the number are *Whiting* and *Burt*, *Belle Baker*, *Harry Hines* and *Nora Bayes*. *Blossom Seeley* in starting her new *Orpheum* route has inserted some special material furnished by Broadway writers.

IS THAT SO!

Jack Mills Inc. announces an expansion in opening new executive offices at 233 West 51st Street. Hereafter the *Mills* quarters at 152 West 45th street will be devoted entirely to the profession with *Jack Mills* personally in charge of this department. *Arthur J. Hamburger*, general manager, will look out for the business end.

The Riviera Music Company announces that *W. A. Neer*, president of the Detroit Stock Exchange has been elected vice-president of the company. *Mr. Neer* has taken a substantial financial interest in the Riviera Company and plans an active career with that firm at a later date.

Miss De Lyle Alda, prima donna, with "Ziegfeld Follies," and *Miss Rhue Gill*, of the Riviera professional staff, entertained the members of the Cleveland, Ohio Advertising Club last week at a luncheon given in *Miss Alda's* honor. A distinct hit was scored when *Miss Gill* and *Robert Long* sang *Desertland* the Oriental fox trot Riviera success, dedicated and introduced by *Miss Alda*.

It was inadvertently reported in the MIRROR recently that *Memphis Blues* is the property of *Pace & Handy* and that the song was being used by *Lloyd* and *Wells* in their act. The "blues" number that the vaudevillians are using from the *Pace & Handy* list is *Yellow Dog Blues*. The *Pace & Handy* number is in great demand and *Henry H. Pace*, president of the *Pace & Handy* Company, is predicting great things for it.

Incidentally the *Pace & Handy* Co. announces that *Bert Williams* has made a Columbia record of *It's Your Move Now If You Want To Play Checkers*. The music house executives say it is a successor to *Williams' O Death, Where Is Thy Sting?*

Milton Hagen, general manager of the Daniels & Wilson music company, New York, has just consummated a deal whereby *Bow Wow*, one of the many song hits on the list of the Daniels & Wilson list, is to be placed upon twenty-one mechanicals.

Joe Keden, of the *Stasny* band and orchestra department, takes time to mail a bundle of copies of the latest numbers to far away Russia where despite the stress of agitation, Bolshevism and revolution there is a call for American song successes.

The three *Joes*, *Joe Gibson*, *Joe Ribaud* and *Joe Gold* have cojointly composed a brand new instrumental ballad and fox trot entitled *Grieving*.

NEW YORK CRITICS ENTHUSE OVER

“Vaudeville’s Most Artistic Achievement”

One of the most entertaining acts ever shown in vaudeville was unfolded at the Palace Theater when Joseph Santley and Ivy Sawyer presented “Bits and Pieces,” a Hassard Short production, in which the clever Santley and the charming Miss Sawyer satirized some of the season’s hits. Beautifully costumed, daintily and well acted, “Bits and Pieces” proved to be one of the most delightful tabloid musical comedies ever presented in vaudeville. The performance deservedly “stopped the show.”—*N. Y. Sun (Morning)*.

On view at the Palace this week is a brand new offering headed by Joseph Santley and Ivy Sawyer that is about the classiest and most artistic vaudeville act that has ever been produced. It is a sort of musical revue, entitled “Bits and Pieces,” with Hassard Short not only staging it expertly, but also being credited with having designed the costumes. The entire offering was such a wonderfully delightful surprise that the audience not only went into raptures, but would not let the show proceed until Mr. Santley, Miss Sawyer, the Misses Hinda Hand, Victoria Miles, Dorothy Chesmond and Madeline Van had become fatigued from taking encores. Mr. Short was forced to appear, Mr. Santley showing his appreciation of the demonstration by the audience by dragging him out for a bow or two.

There were cries of speech from both Mr. Santley and Mr. Short, but only the former responded. It was a vaudeville event that will long be remembered by that audience that packed the Palace from pit to dome Monday. The act appears too big for vaudeville, but it just about spells the last word in miniature musical revues for the “big time.” It is worth a dollar or two of anybody’s money.—*Mark, Dramatic Mirror*.

Vaudeville achievement reached a new high level at the Palace yesterday, carried to its pinnacle by Joseph Santley and Ivy Sawyer and their company in thirty minutes of endeavor. The cause—“Bits and Pieces,” produced by Hassard Short. The effect (or it should be) —a new record in Palace runs. It would be difficult to predict the length, but it is certain to be weeks.

The offering embraces songs and scenes from Broadway legitimate successes, but in sheer entertainment merit, with its only thirty minutes, it soars above most of the recent musical comedy hits with their programs covering two and a half hours.

The act is nothing short of a sensation, which automatically sets down March 22, 1920, as the birth of a new triumph in vaudeville. Gorgeously and perfectly staged, it carries distinction and beauty from first to last in perfect harmony with the rare talents of Mr. Santley and Miss Sawyer and their company of clever and bewitching girls.

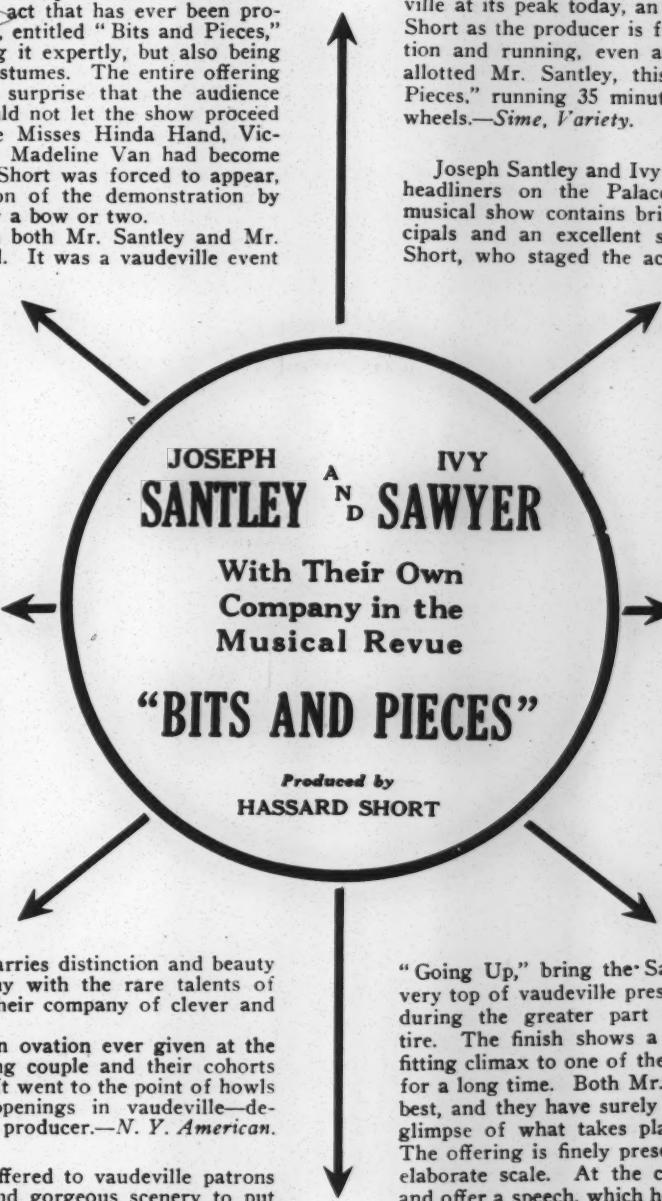
One cannot recall another such an ovation ever given at the Palace as was accorded this charming couple and their cohorts at the opening yesterday afternoon. It went to the point of howls of delight and—rarest of rare happenings in vaudeville—demanded the curtain appearance of the producer.—*N. Y. American*.

Prententious offerings have been offered to vaudeville patrons in the past decade with big stars and gorgeous scenery to put over, but it can safely be said that none can come within a mile of this new act, produced by Hassard Short and entitled “Bits and Pieces.”—*J. D. Clipper*.

Joseph Santley and Ivy Sawyer are the popular stars of “Bits and Pieces,” a musical revue that has attained the limit to date in vaudeville production in the matter of charm, expense and swiftly-moving novelty. Moreover, this production is an object lesson to those confirmed in the belief that nudity, suggestion and even slapstick roughness are essential to success for this style of entertainment.—*N. Y. Telegraph*.

A magnificent vaudeville act and production is this latest of Joseph Santley’s, which has been superbly produced by Hassard Short. It’s classy and clean all the time; and as entertainment this 35-minute act would suffice as musical comedy for a full show of that description. The idea is engaging, the execution is splendid and the effect is show-stopping. Mr. Santley, one of the stage’s best juveniles, makes the turn the ultra-classy production act of vaudeville. The act opened like a race horse and a thoroughbred at that, with as pretty a setting for the “Breakfast in Bed” number as any legitimate show could boast of. But the entire thing sets a new and high mark for vaudeville—it’s vaudeville at its peak today, an elevation that is a real evolution. Mr. Short as the producer is fully in the total credit, for in construction and running, even allowing for the big measure of work allotted Mr. Santley, this act is second to none. “Bits and Pieces,” running 35 minutes, is the star green of all vaudeville wheels.—*Sime, Variety*.

Joseph Santley and Ivy Sawyer in “Bits and Pieces” are joint headliners on the Palace Theater program. This miniature musical show contains bright lyrics, a catchy score, stellar principals and an excellent singing and dancing chorus. Hassard Short, who staged the act, has surely set a new standard for tabloid musical pieces.—*N. Y. Mail*.



“Going Up,” bring the Santley and Sawyer offering up to the very top of vaudeville presentations. Mr. Santley is on the stage during the greater part of the act, and he never seems to tire. The finish shows a “kewpie,” a colored kid, which is a fitting climax to one of the best offerings that vaudeville has had for a long time. Both Mr. Santley and Miss Sawyer are at their best, and they have surely given the two-a-day audiences a good glimpse of what takes place in the big Broadway productions. The offering is finely presented, well staged and produced on an elaborate scale. At the conclusion Mr. Santley had to appear and offer a speech, which he did in song, which is another novelty. The act is a production in itself, and is by far the most novel act that vaudeville theaters have ever played on Broadway.—*New York Star*.

“Bits and Pieces,” a song and dance revue, was an outstanding hit at the Palace Theater.—*N. Y. Sun (Evening)*.

Joseph Santley and Ivy Sawyer entered vaudeville at the Palace Theater with a brisk and tasty revue, entitled “Bits and Pieces.”—*N. Y. World*.

“BEFORE THEY WERE STARS”

VI—Norma Talmadge

BY AN OLD TIMER

One of the Few Big Screen Stars Who Has Had No Stage Experience—Was Born in Brooklyn—Her Gifted Family

THE first member of our “Before They Were Stars” club to claim New York as a birthplace is presented this week. Dainty Norma Talmadge first saw the light of day not in New York City proper, but across the river in Brooklyn improper! Brooklyn bears the same relation to New York as Allegheny to Pittsburg or Oakland to Frisco, yet infinitely larger and more important than either of the other two. It is the butt of all vaudevillians and even a play or two relies upon many of its laughs because of references to Brooklyn. And doesn't it make members of Brooklyn the Beautiful (according to its borough press agents!) good and mad to hear those same references? We say it does. We bet right here that “Buddies,” for all its New York success cannot play across the Bridge unless the censor removes some of those jokes and slurs and slams or else changes the locality.

But to return to Norma. Yes.

She Was Born in Brooklyn

And Manhattanites please take notice that the old despised borough has put one over on you. Where is there a more popular star than Norma? And oh, don't you wish you might claim her as your own?

The Talmadges are an old Brooklyn family and distantly related to the celebrated De Witt Talmage (though the spelling of the name differs, the noted divine economizing in letters!) and Mrs. Talmadge was a member of the famous Amaranth Amateur Dramatic Society in her younger days. Old theater-goers remember this celebrated organization in which a number of big Broadway dramatic stars had their first training.

Edith Kingdon (Mrs. George Gould) and Robert Hilliard were both members before they went on Broadway and a number of names long forgotten in theatrical history were first seen on Amaranth programs. Percy Williams, the vaudeville manager, played many a part in the old Academy of Music and was always considerate of amateurs because of his early associations.

Mrs. Talmadge, with the family modesty, confesses that she was by no means a shining light in the society, playing only small and insignificant roles, and so the girls could not have inherited any dramatic talent from her.

Like All Children

they loved acting and Norma made up many little plays for them to perform after school, often with the family as the only audience.

She and Constance commenced their school days at P. S. No. 9, on Vanderbilt Avenue, and after three o'clock there were many larks with the cellar or back yard as their theater. A number of “animal” acts were included in the repertoire for the youngsters were particularly fond of bringing stray dogs and cats into the home to be nursed back to health and then formally adopted. Constance, who had ideas of becoming a circus star in future years, would get up acts surrounded by the animals or swing from a trapeze while Norma looked on with wonder and a wee bit of jealousy. All that she did was

write the plays, improvise the scenery and costumes and act the leading part! It seemed little in comparison to the tricks of her small sister.

Then came high school and Norma's gift was soon recognized and many a part in the school plays was given to her. She never dreamed of a stage career, and if she had not lived in that despised burg might not have thought of picture work. The Talmadges after leaving the Park slope located in Flatbush. Now, at that time there was just one big attraction in Flatbush, a thing of mystery that everyone was anxious to penetrate.

a few chimneys and the upper story of the main building. The gate was guarded as closely as if it were the entrance to a king's courtyard and it was impossible to gain admittance through the office without a definite appointment. But there was no law preventing folks from gathering across the street and watching the famous ones entering to take up their duties within the magic area and no law preventing one from following the Vitagraph “bus” and watching while a scene was shot. No wonder that half of Flatbush went picture mad and the other half had aspirations to picture careers.



Miss Talmadge is one of the most popular and most widely experienced of film players. Her newest picture is “The Woman Gives” (First National)

The Vitagraph Studio

presented a new interest in the staid old suburb, devoted then to quiet homes and a class of people interested in their churches, clubs and a few other things along similar lines. Incidentally the Vitagraph has changed the locality and it is needless to say that one would not recognize it today as the place where Norma and her family lived ten years ago.

A huge wall encircled the Vitagraph “lot,” above which could be seen the glass top of the main studio, personality of Norma Talmadge,

It Was Quite Natural

then, that Norma should go to the Vitagraph with about a million other screen-struck ones, at the summons for a number of “extras” for a big picture. Her pretty face and charming manner won the engagement for her and soon there was a real part which though small, was an opportunity.

Those were the days of one and two reelers and many of the pictures have long been forgotten, but not the personality of Norma Talmadge,

which stands out strong. Ask any old-time fan whom he liked in the days when the Vitagraph was one of the big aces of the General Film and he will name Norma among the very first.

A Few of Those

who were prominent at the Vitagraph when Norma played small roles are not nearly in her class now, though then they were head and shoulders above her in the eyes of picture “fans” and received many times her salary.

Norma Talmadge is one of the few leading stars who has

No Stage Career

however limited, to her credit. She never posed for artists as Mabel Normand did, and so is unique in our series of “Before They Were Stars.”

So many of the prominent stars can fall back on a stage career, if need be, and these contend that dramatic training is absolutely essential for success upon the screen. Norma is the proof that there are two sides to every story. Without doubt she would be at ease in a stage role; if so, her screen training is almost entirely responsible, and she owes the camera a debt of gratitude for showing her what she could do best of all.

If stage stars can shine on the screen, the reverse should also be true and there are few managers who would not willingly accept Norma Talmadge because advertising is not the only factor that has built up her reputation, she has made good by her charm and good acting, her personality—as with many an other genius this is what has made her great.

In the Old Vitagraph Days

there were many visits to picture theaters made by the various leading men and women and once in a while, after she was playing larger roles, Norma was the center of attraction. The applause with which the crowded houses greeted her showed the company that she was getting a big following and then along came some of those contests for popularity. Norma won several and was in the front ranks of others and almost every school girl in the world commenced writing her letters. All sorts of requests from “where do you buy your clothes” to “how could I become a picture actress?” but each and every one contained phrases of appreciation.

This big batch of mail for Norma attracted a lot of attention and when the pictures in which she appeared made big sales, Vitagraph was convinced that she had the making of a star.

From Europe came demands for more of her pictures. The Vitagraph, before the war, was one of the best sellers abroad. In fact, it was claimed by one who knew whereof he spoke, that the European sales paid all the studio expenses and other incidentals so that the American output was practically velvet.

Of course low salaries were paid all around and so there was an immense profit for those concerned in the partnership. When the first troubles began to be evident in the General Film, the Vitagraph kept to the original policy and would not

(Continued on page 765)



This Christie Comedy girl, like Oswald in Ibsen's "Ghosts," cries for the sun—and then with a parasol and smile starts off for a promenade

(C) Evans



This Fox Sunshine Comedy girl has just foundered off the rocks of California but she seems to see the good old rescuing ship Press Agent in the distance

(C) Evans



Mae Murray in "On With the Dance" (Paramount) appears to be sitting out a dance. Perhaps, in imitation of the spectator, she is catching her breath

Another Fox Sunshine girl who as a sort of Statue of Liberty beckons all to California

(C) Evans



THE MASTER PHOT

HUGH F. DIERKER'S
SUPREME
ACHIEVEMENT

REND A
The Story

IN
SEVEN
REELS

GRIPPING, THRILLING,
HAS REALIZATION

HUGH E. DIERKER PHOT

LOS ANGELES

DRAMA OF ALL TIME

A SOUL STIRRING
STORY OF HUMAN
APPEAL

INCARNATION

of Stories

A
SUPERB
CAST

CLEAN
DAWNED UPON YOU?

DRAMA PRODUCTIONS
CALIFORNIA



Norma Talmadge as Inga Sonderson in "The Woman Gives" (First National) finds Daniel Garford (John Halliday) unconscious from the use of drugs and alcohol

Miss Talmadge consults another opium expert, probably in the hope of finding some one who can beat her lover at hitting the pipe in "The Woman Gives"

"THE WOMAN GIVES"

Norma Talmadge in First National Version of Popular Owen Johnson Novel

Adapted from the novel by Owen Johnson. Directed by Roy Neill. Released by First National.

Inga Sonderson.....Norma Talmadge
Daniel Garford.....John Halliday
Robert Milton.....Edmond Lowe
Mrs. Garford.....Lucille Lee Stewart
Cornelius.....John Smiley
Bowden.....Edward Keebler

Norma Talmadge, John Halliday and the Art Director combined to lift the screen version of Owen Johnson's novel, "The Woman Gives" out of hopeless mediocrity. Miss Talmadge is quite her usual charming self and her gowns are a constant delight. Had the director been more chary of closeups and lengthy sub-titles the action might have moved smoothly enough to conceal its obviously over-drawn motivation.

Mr. Halliday, by his sincerity and restraint achieved some success with the negative role assigned him. The sets, particularly the studio interiors, were pleasing in detail and atmosphere.

The plot is the customary predicated pot-pourri of artist life with

a dash, at the end, which is reminiscent of "The Man Who Came Back." In the role of Inga Sonderson, Miss Talmadge is the model for an illustrious painter and later is just in time to catch him on the rebound from the disillusionment which attends his tardy discovery of the selfish character of his wife, one who is ravaged by a bad evil of the "gimmies."

The crushed genius seeks solace in the grape and poppy and in the process of throwing him the life-line Inga seriously jeopardizes her own happiness.

Her fiance, whose character appears to be equally compounded of jealousy, and fanatic and inexplicable impulses to self-abnegation, fluctuates from one mood to the other. Inga brings the picture to a close by casting herself into the arms of this emotional chameleon.

It is scarcely a worthy vehicle for Miss Talmadge, but by virtue of her personality she carries it to success.



LITTLE TRIPS TO LOS ANGELES STUDIOS

DIRECTOR Clarence Badger, who is the artist preceptor of Will Rogers, the cowboy star, has directed all sorts of human beings in his successful career. Now he has a dog actor under his charge. This is "Seldom," a lop-eared hound that appears in the new Rogers picture "Jes' Call Me Jim." "Seldom" got his name from his reputation as a beast that works very infrequently. In fact so disinclined is the hound to exert himself that it takes about a pound of chocolates to induce him to perform before the camera.

Thomas Meighan, Kathlyn Williams and Margaret Loomis will have roles in William de Mille's all-star production, "Conrad In Quest of His Youth."

Ida May Park and Joseph de Grasse, the co-directors of Bessie Love in her new picture, "The Midlanders," have brought their company back from San Francisco and are preparing to make an early trek to Missouri where important scenes for the picture will be taken. Miss Park is enthusiastic over the showing thus far made and in her predictions of Miss Love's personal success in this film.

A Tennis Club

exclusively for motion picture folk has been organized by Shirley Mason, the piquant Fox ingenue-star. Miss Mason has built a handsome home near the Fox studio, which is the temporary headquarters of the organization. Prominent charter members of the club are Bert Lytell, Bernard Durning, Alice Lake, Viola Dana, Anna Q. Nilsson, Ward Crane, Philo McCullough, Buster Keaton and Rosemary Theby. On the club's statutes are slated a series of tennis matches played by picture celebrities.

Tsuru Aoki has been commissioned by an American newspaper syndicate as special correspondent in Japan while there on her trip. Miss Aoki has concluded her Universal contract, and will visit out-of-the-way places in Nippon. Her articles will deal with

Shirley Mason Organizes a Tennis Club —Tsuru Aoki to Be a Newspaper Correspondent—Leatrice Joy Makes a Plea

seldom-heard-of phases of Japanese life. She has been assigned to interview the Mikado and other high Nipponese officials.

Those who have seen a preview of "The White Dove," a Jesse D. Hampton production of William J. Locke's dramatic story, say that Henry King has achieved his third brilliant stroke within a year. It is said "The White Dove" is by far the best picture in which H. B. Warner has ever appeared. After several years of directorial work in a humble way, King last year burst into the very first rank of his calling by making "23½ Hours' Leave," and promptly followed that wonderful picture with another of the same quality—"Haunting Shadows." Since then a dozen producers have sought his services.

For Anita Stewart has been secured Kathleen Norris' novel, "Harriet and the Piper," and Sidney Grundy's famous play of a generation back, "Sowing the Wind."

For the 1001st Time

Leatrice Joy implores dramatic and photoplay editors to spell her name without a B. Every editor, printer and proof reader seems to be in a conspiracy to take away the Christian name of George Loane Tucker's new star. Miss Joy believes with good reason, it would seem, that since she has had the name Leatrice for eighteen years without demur on anybody's part the folks in the printing offices ought to concur.

One of the Items

going the rounds of the movie news departments says that Fritzie Brunette is one of the "prettiest blondes in fildom." This is to be set down among the news that is "important if true." As a matter of fact the lady

is a pronounced brunette, but the other words in the quoted sentence are emphatically veracious.

When Mrs. Jack London, widow of the famous author, arrives this month from Honolulu, where she has been wintering, a print of her husband's story, "Burning Daylight," will be awaiting her inspection. "Burning Daylight" is the first of the London series to be made by C. E. Shurtliff, Inc., under the direction of Edward Skolman. The reels are to be taken to Glen Ellen, the London estate, and special projection machines set up.

As the result of a supreme court ruling recently made, the filmed "Peg o' My Heart" may now be shown. It has been reposing in the cans.

During a recent visit made by Bessie Love at Lincoln, where she was the guest of Mrs. McKelvie, wife of Nebraska's governor, the film star in getting into a motor car accidentally bumped the executive. Governor McKelvie promptly pardoned the offender and thereby created a precedent that was without doubt the speediest pardon ever given in the world in a case of less majesty.

Neilan Stages Thriller

Marshall Neilan has staged a big thriller. He now says, "Never Again!", but he succeeded in getting one of the most startling stunts ever screened.

A man dropping from an aeroplane to the top of a swiftly moving train and then climbing back to the airship is the episode in question.

The filming of the feat, which required two days, was done on a branch road of the Santa Fe Railroad near Riverside. A special train was hired from the railroad company and the most experienced engineer in the company's service engaged to

handle the throttle of the engine. Atop one of the coaches, a platform was erected on which three cameramen set up their cameras and Neilan and his assistant took their places.

An aeroplane from a nearby army aviation field ascended in the air with Daredevil Campbell as a passenger. The airship flying low glided to a position directly above the coach, and when Neilan, by a wave of his hand, gave the cue to Campbell, the latter climbed out of the cockpit, descended a rope ladder, and dropped five feet landing upright on the round shaped top of the coach. Campbell then took his place before the camera to perform the next hair-raising stunt.

He stood up straight with the train rolling along at breakneck speed, waiting for the airship to get back to a position where he could make the return jump. With the ladder dangling from the ship, the plane crossed the coach, and Campbell seized the opportunity, leaped high in the air, caught the last rung of the ladder with one hand and was carried off into space.

Betty Compson, who sprang into prominence as a result of her work in "The Miracle Man," has organized a company and will make several star productions.

Doug Fairbanks' new leading lady for his picture, "The Makings," will be Ruth Renick, who has made most of her reputation on the stage.

Alice Lake, starring for the first time, in Metro's screen version of James A. Herne's great American drama, "Shore Acres," narrowly escaped injury recently when a life-boat in which she and several others of the company were while it was being beached, was overturned by the high surf and flung on its side on the hard sand of the wet beach. Although she was thrown from the craft by the lurch, Miss Lake managed to crawl out of danger before the next wave could lift the heavy boat and send it smashing down upon her.



Allen Sears and Rosemary Theby embrace the opportunity of serenading each other between scenes of "Rio Grande," the new Carew-Pathe production from the play by Augustus Thomas.

Maurice Tourneur directing a scene for his next Paramount picture adapted from Stevenson's "Pavilion of the Links." Charles Ortleib is at the camera and Jack Gilbert is taking things easy.



Shirley Mason makes a most attractive and appealing Jim Hawkins in Tourneur's version of "Treasure Island" (Paramount), though she is a somewhat feminine hero

A fear-inspiring crew of cut-throats from Robert Louis Stevenson's imagination are seen at the top of the page

Below, Jim Hawkins is led into the cave of the pirates for a third degree in Paramount's "Treasure Island"



"TREASURE ISLAND"

Paramount Shows Tourneur's Adaptation at the Rivoli

By Robert Louis Stevenson. Personally directed by Maurice Tourneur. Scenario by Stephen Fox. Released by Paramount.

Jim Hawkins.....	Shirley Mason
Mrs. Hawkins.....	Josie Melville
Bill Bones.....	Al Filson
Black Dog.....	Wilton Taylor
Pew.....	Lon Chaney
Long John Silver.....	Charles Ogle
Israel Hands.....	Joseph Singleton
Morgan.....	Bull Montana
Merry.....	Lon Chaney
Captain Smollett.....	Harry Holden
Squire Trelawney.....	Sydney Dean
Dr. Livesey.....	Charles Hill Mailes

It was a crowded house that witnessed the premier of "Treasure Island" at the Rivoli Sunday afternoon, and mild handclapping marked the finish of the picture. It must be admitted, however, that the play did not live up to the expectations created by preliminary press notices. There were so many departures from the original story that it left the reviewer puzzled and wondering.

The initial peculiarity was the casting of Shirley Mason for the part of Jim Hawkins, the sturdy, sober lad

whom Stevenson makes the narrator of the story and who is also its chief character. Her work was marred by too many feminine mannerisms in which overplay of facial expression predominated.

In the filming, the scenarioist showed a blithe unconcern for Stevenson's story, and he occasionally offends credibility. For instance, Jim Hawkins, the stowaway, is made to hide in an apple barrel until the vessel is near Treasure Island—a journey of at least a month!

Charles Ogle was far from being the fearsome character he should have been as Long John Silver. Lon Chaney, first as Pew and again as Merry was genuinely awe-inspiring. Sydney Dean as Squire Trelawney, and Charles Mailes as Dr. Livesey proved but negative.

The play is splendidly set and directed with an appreciation for its dramatic possibilities.



“THE COST”

Violet Heming in Paramount Version of Phillips Novel

Scenario by Clara S. Beranger. Adapted from the novel of that title by David Graham Phillips. Directed by Harley Knoles. Paramount.

Pauline Gardner.....Violet Heming
Colonel Gardner.....Edwin Mordant
Mrs. Gardner.....Mrs. Jane Jennings
John Dumont.....Ralph Kellerd
Hampden Scarborough.....Ed. Arnold
William Fanshaw, Jr.....Clifford Gray
Leonora Fanshaw.....Carlotta Monterey
Olivia.....Aileen Savage
Mowbray Langdon.....Warburton Gamble
Suzanne.....Florence McGuire
Grandma.....Mrs. Julia Hurley

In screening “The Cost,” Adolph Zukor has Violet Heming cast for the role of the faithful wife who sticks through thick and thin, through trials and tribulations and who sees demonstrations of her husband’s unfaithfulness and shows what she would do under conditions that might ordinarily floor the average married woman. Miss Heming carries her part exceedingly well, is sweetly unaffected in her work, has a charming camera presence and makes her personality stand out all the way.

While the screen version differs in

many respects from the Phillips story it travels through a melodramatic channel sufficient to carry the interest throughout. There are some excellent scenes between Miss Heming, Ralph Kellerd and Carlotta Monterey. The staging is all that could be desired. A man has all kinds of success in everything but his battle with the Grim Reaper. He almost dies when his wife, after having insult added to injury when her husband carries on a heartless flirtation with the most intimate girl friend of his wife’s, goes to his bedside. Rejuvenated temporarily by her undying faith Dumont (Kellerd) lives long enough to win back his fortune and crush the men who had him on the brink of financial ruin.

There is a greater love, however, when Scarborough, who becomes governor and is the avowed political thorn of the woolen trust controlled by Dumont, waits until Dumont has died, and Pauline is free.



At the left, John Dumont (Ralph Kellerd) adds another name to his book of addresses in the Paramount-Artcraft production of “The Cost”

Above, a friendly game in a barn begins to have serious consequences when one gentleman accuses another of fraud. A thrilling scene from “The Cost” (Paramount)



"DUDS"

Tom Moore Is Debonair Hero of Goldwyn Mystery Picture

Adapted by Harvey Thew from the story by Henry C. Rowland. Directed by Thomas R. Mills. Released by Goldwyn.

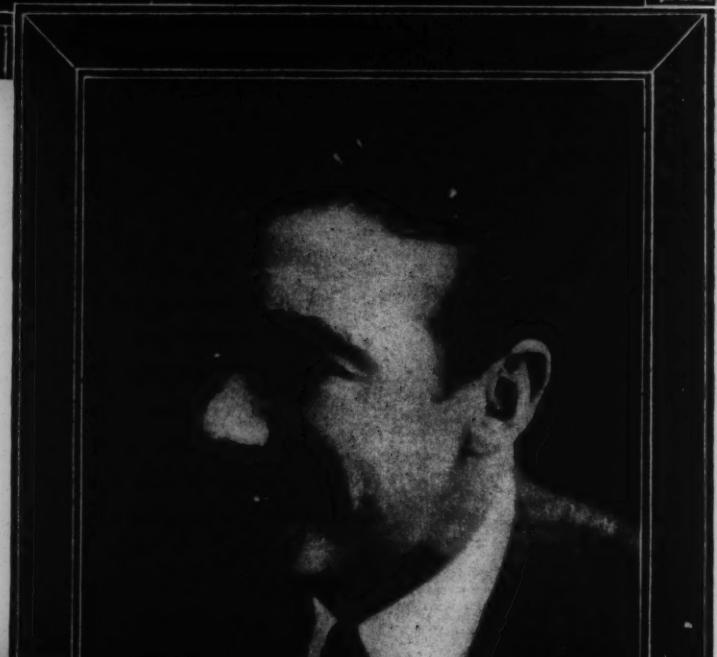
Phoebe Plunkett.	Tom Moore
Olga Karakoff.	Naomi Childers
Patricia Melton.	Christine Mayo
Karakoff	Edwin Stevens
Rosenthal	Lionel Belmore
Durand	Edwin Wallack
Jues	Wilson Hummell
Slater	H. Milton Ross
Helen Crosby	Betty Lindley
Marquise	Florence Deahon
Patricia's Pal.	Jack Richardson

Tom Moore has a most winning smile and a general manner that goes with it. Which is the reason that he can carry almost any story to success, and make it a real piece of entertainment. In "Duds" he is more or less called on to do this. Not that the story is dull or uninteresting in any way—far from it. It is a mystery tale full of action,

suspense and romantic adventure.

Captain Plunkett is an ex-army man who is on the verge of facing the unemployment situation when he gets himself involved in a job that keeps him decidedly busy. He meets Patricia Melton, a charming person, who says she is of the French Secret Service, and through her plea he is persuaded to join her in routing a band of smugglers who are engaged in sneaking a famous diamond and other valuables into this country.

Together they go in a small boat to where the jewels have been dropped overboard in floating boxes, and get possession of them. About this time, Patricia begins to act strangely, and Captain Plunkett's suspicions are aroused.



At top of page, Tom Moore as Captain Plunkett in Goldwyn's "Duds," drinks a toast. At the left, he holds the jewel smugglers at the point of his gun

Through another channel he is engaged to work on this selfsame case. Things seem to point strongly to a jeweler, whose daughter has quite won the Captain's heart, as the leader of the smugglers, and before long everybody is suspecting everybody else. Eventually, however, the mystery is cleared up, and love's young dream is triumphant.

Tom Moore is as cool as a spring breeze in all the scenes of thrilling adventure. He is as gay and debonair as D'Artagnan or any of the other famous heroes of the French romances.

THIS WEEK'S BROADWAY PICTURE SHOWS

THE RIVOLI

Atmosphere Built Up for "Treasure Island"

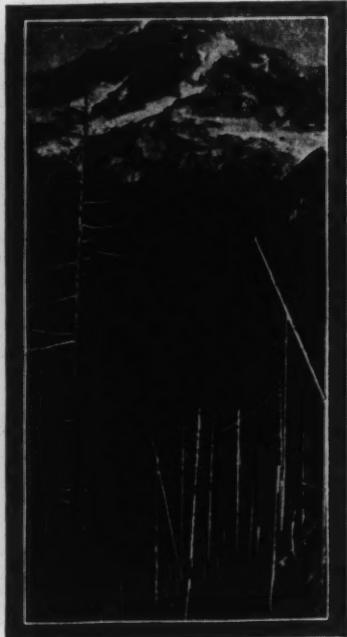
They are flying the Jolly Roger at the Rivoli this week. Long John Silver and his merry crew—Black Dog, Morgan, Israel Hands, et al.—are striding the docks of the "Hispaniola" as she nears Treasure Island.

Maurice Tourneur has pictured Stevenson's famous story, "Treasure Island," with all his usual painstaking care for accuracy and insistence on color and vividness. The good ship "Hispaniola" selected to carry the treasure hunting party is genuinely realistic, with its high poop and frescoed stern, its enormous yard-arms and giant masts.

Shirley Mason was cast for Jim Hawkins, that earnest, guileless lad, whom perhaps every youngster who has ever read "Treasure Island" has secretly envied. Her acting was not characterized by restraint. There were too many exclamatory ohs and momentary widening of the eyes and lifting of the eye-brows. Moreover she showed an unnatural courage in the face of situations that would have turned an average lad sick with fear. In fact it is difficult to understand the selection of a girl to play a masculine part of such a sort as this. It seems to us that there should be sufficient material in male stardom to fill this not too exacting role.

Charles Ogle played the ferociously cunning Long John Silver, but was far from the terrifying character he should have been. He seemed to have difficulty in maintaining a proper fearlessness, and appeared to be relieved when his part permitted him to lapse from villainy and become the protector of the persecuted cabin boy.

Sufficiently awe inspiring, however, were Bull Montana, Lon Chaney, Wilton Taylor and Al Filson as pirates. Charles Mailes as Dr. Livesey and Sydney Dean as Squire Trelawney were entirely capable as English country gentlemen of the eighteenth century.



From Educational Film Corporation's "Scenes Beautiful" directed by Robert C. Bruce

"Treasure Island" Principal Attraction at the Rivoli—New Puccini Opera at the Capitol—Fourth Anniversary of the Rivoli—Sixth Anniversary of Strand

A revival of a Chaplin comedy entitled "Work" proved good entertainment. The titling was especially good and drew almost as many laughs as the wild humor of Charlie.

The overture was *Der Frieschutz* (Weber), and Betty Anderson sang *Flow Gently Sweet Afton* in an attractive setting.

Particular commendation should be paid the arrangement of "Evening in a Tavern." In this scene, men and women in picturesque costumes sang songs of the sea. Emanuel List boomed out "Yo hoho, and a bottle of rum" like any old buccaneer might have done.

There was the customary pictorial and an organ solo by Firmen Swinnen.

THE CAPITOL

Nazimova Film Vies With Operatic Production

With William G. Stewart, the producing stage director back on the job, the grand opera players that have been doing yeoman service in presenting the biggest and best of the grand operas in miniature form, were again seen in action, with vocal requirements that had splendid accompaniment from the Capitol orchestra.

The opera was "Le Villi," in two acts, which the Capitol claims is the first American presentation in English, with the principals Sunday afternoon being Irving Miller as Guglielmo Wulf, Irene Williams as Anna, Wulf's daughter, and Cesar Nesi as Roberto, the lover of Anna. This opera is by Giacomo Puccini, with libretto by Ferdinando Fontana, and while tragic in theme, is of a fantastical and fairylike nature that requires much work by the principals, particularly Miller, and special staging as well as the usage of a large chorus of mixed voices.

John Wenger has painted some beautiful and picturesque scenery and with Nathaniel Finston and his orchestra lending superb musical support the opera scored. About the prettiest and most effective number was a duet by Mr. Nesi and Miss Williams entitled *I Love You*, with both singers in splendid voice.

The Capitol program includes an interesting and melodramatic installment of the William J. Flynn series of pictures that the Republic is distributing and Herbert Rawlinson is the star. This one was labeled "Chang and the Law" and was excellently directed by Carl Harbaugh, with the visualization by Wilson Mizner.

Then there was a comedy, a Paramount-Mack Sennett, entitled "Gee Whiz" that had Charles Murray as the principal funmaker and which had some most amusing scenes.

The film feature was the Metro production of "The Heart of a Child," with Nazimova as the star. This picture was used to the end of the program.

Then were the usual editions of the Capitol News and the Timely Topics, with the Finston orchestra doing itself proud upon an exceptional musical interpretation of the "Scheherezade" by Rimsky-Korsakov, the overture proving one of the features of the show.

The pipe organ solo was played by Arthur Depew effectively.

THE RIALTO

Fourth Anniversary Program Offered by Riesenfeld

Four years ago the Rialto inaugurated its present policy of music and pictures and the anniversary is being duly celebrated by that house this week. One of the most entertaining overtures played by the Rialto orchestra under Hugo Riesenfeld's capable direction is offered, while the current film feature is "The Cost," a Paramount-Artcraft picture that has Violet Heming as the feminine star.

There are a number of other features, with the Paramount-Mack Sennett comedy film, "Gee Whiz," causing big laughter throughout its Rialto presentation. The orchestral opening is "Les Preludes" from Franz Liszt's works and the Riesenfeld interpretation of this composition was such that for several minutes the director and his musicians had to stand and acknowledge the continued applause.

After the Rialto Magazine had shown a series of current news events, Martin Brefel, tenor, sang the aria from "Martha" that had the audience applauding for an encore but Mr. Brefel did not oblige. He has a strong voice, high of range and musical in quality.

After the screening of the David Graham Phillips' story, *Miss Grace Hoffman*, soprano, sang *Ah Fors'e Lui* from "Traviata," the number being well received. *Miss Hoffman's* voice is of operatic calibre and shows careful cultivation. The Paramount-Mack Sennett picture was a comedy booking that proved its worth while the organ solo, played so consummately and skilfully by John Priest, was "Concert Overture" (by William Faulkes).

Sunday afternoon the weather was warm and conducive to park strolls and thoroughfare promenades but the night attendance was just as big as usual, with hundreds of standees awaiting turns to obtain seats during the night performances. It was noticeable that the most applause during the show was bestowed upon that orchestral overture which Mr. Riesenfeld personally directed.

THE STRAND

Sixth Anniversary Is Fittingly Celebrated

All those who went to the sixth birthday party of the Strand Sunday can say "a good time was had by all." It was most apparent that each

individual in the large audience wished for the continued success of the Strand management.

The overture, Enescu's *Roumanian Poem*, played by the Strand Orchestra, was quite the most attractive feature of the program. Even those who have not an "ear" for music could not fail to enjoy the effective electrical storm which was cleverly flashed on the picturesque backdrop.

Those who came early and stayed late at the two o'clock performance had the pleasure of hearing selections from "Naughty Marietta," played by the orchestra.

Max Fleischer contributed to the birthday party a very clever and vivacious clown, to say nothing of the horse who made horseplay quite enjoyable.

The Strand Topical Review was very diverse in interest and subject matter and was followed by two favorites, Estelle Carey and Malcolm McEachern, who sang the duets *I Feel Thy Angel Spirit* (Hoffman) and *I Wish I Were a Tiny Bird* (Lohr), accompanied by Max Hershberg on the piano.

"The Woman Gives," by Owen Johnson, could not fail with Norma Talmadge in the leading role. Strand audiences will also recognize Edmond Lowe of Tom Lee fame in Belasco's "The Son Daughter" as the hero.

I think it is to be regretted that the Russian Cathedral Quartet sings so much recently with accompaniment. *Asleep in the Deep* was well done, as it has been by every possessor of a bass voice since Bryan first ran for President. The quartet also sang a very interesting folk-song of Russia. This was sung in the Russian "Isba" not long ago, but without accompaniment. The scenic, "Snowbound," was interesting and restful. The titles were from Whittier and Emerson.

Jerry was "On the Job" in an amusing comedy cartoon.

The organ solo, selections from *Tales of Hoffman*, by Offenbach, concluded the program.



Still waters run deep. Another glimpse of the Bruce "Scenes Beautiful" (Educational)



"THE BLOOD BARRIER"

Exciting Blackton Feature
With Sylvia Breamer

Produced and Directed by J. Stuart Blackton. Story by Cyrus Townsend Brady. Released by Pathé.
Enid Solari.....Sylvia Breamer
Major Robert Trevor.....Robert Gordon
Eugene Solari.....William R. Dunn
Zu Paven.....Louis Dean

Despite innumerable inconsistencies "The Blood Barrier" can be called an exciting photoplay that will hold the attention of any audience. The greatest fault to find with this production is the exaggerated characterizations contained within its realms. The most noticeable one is that which William Dunn has to portray; namely, a jealous husband who is constantly suspicious of his wife. He is so everlasting jealousy that he nearly goes out of his mind.

The story has many moments of suspense. One of the most stimulating comes towards the close. The heroine rushes into the courtroom with evidence to save the hero from the chair, but instead of freeing the accused an unexpected twist enters



Above, Sylvia Breamer as the heroine of the thrilling Blackton-Pathé picture "The Blood Barrier," escapes from her jealous husband. At the left we see friend husband in one of his rages

and both are enmeshed into the crime. Coming at the end it reinforces the interest of the spectator who is usually, at that moment, relaxing from the strain of the preceding reels.

Major Trevor is in possession of a secret formula that a number of alien conspirators are endeavoring to wrest from him. Eugene Solari, a criminologist, is commissioned to protect the Major. Enid Solari, wife of the investigator, Solari, is very friendly with the officer and Solari believes that they are too interested in one another. He has inherited a very jealous nature.

He carries out his commission, saves the major from the conspirators and then is about to kill him when he is shot by an unseen criminal. Evidence points its finger at Trevor and he is accused. However, in the end, the alien gang are caught and the death sentence is lifted when everything is straightened out.

"THE HEART OF A CHILD"

Nazimova in Metro Feature That is Capitally Directed and Staged

Scenario by Charles Bryant from the novel by Frank Danby. Directed by Ray C. Smallwood. Released by Metro.

Sally Snape.....Nazimova
Lord Kidderminster.....Charles Bryant
Johnny Doone.....Ray Thompson
Mary Murray.....Nell Newman
Charley Peastone.....Victor Potel
Alf Stevens.....Eugene Klum
Lady Dorothea.....Claire Du Brey
Lady Furtive.....Jane Sterling
Joe Mosenstein.....John Steppling
Perry.....William J. Irving
Miss Baine.....Myrtle Rishell

In "The Heart of a Child" in which Metro has Nazimova as the star, there are some outstanding features. First of all Nazimova shows that she is not one bit afraid of screen work and not once does she shirk her allotted role as the tatterdemalion, little feminine "roughneck" of the lower realm dominated and presided over by adversity. She works all the time, and at times when the theme is running short of tension Nazimova, by sheer effort and personality, lifts it out of the sloughs of inanimate, inane despond.

Nazimova is irresistible as the spirited young girl who obtains her pastime in dancing to the tunes of the hurdygurdies and the street bands and who lives in a neighborhood that drinks of the very dregs of poverty and obscurity. Out of this mire she slowly rises but always retains her

self-respect and when a high lord of English society and caste comes buzzing around her shrine, she slaps him full in the face and then lives to have the nobleman ask her to become his wife.

Capably supporting Nazimova, who does some remarkable work at times, are two bully actors, Charles Bryant and Joseph Kilgour and throughout they give tone and dignity to their roles.

Metro has given the entire production a staging and direction that is exceptional and some of the biggest scenes show much expenditure of money. Ray C. Smallwood has done some good work with these "interiors" where the big party is on in full blast.



Below, Joe Mosenstein (John Steppling) has his eye on the little model (Nazimova) whom he intends to use in his theater



SCREEN NEWS OF THE WEEK

NOVEL IDEAS IN DIERKER FILM No Actors Featured in His Productions—"When Dawn Came" to Be Released Soon

HUGH E. DIERKER, of the Dierker Photo Play Productions, producers of "When Dawn Came," the big seven reelers shortly to be released, introduced a number of novel ideas and business methods in the making of this big feature.

Dierker, in picking his cast, thought only of the players' general fitness for the part, irrespective of name. He chose actors and actresses—not stars. In choosing the story he considered merit only. He told the director he must be in sympathy with the story and willing to be supervised; that he was but one of the important cogs in the wheel. Satisfied he had the cast and staff he wanted he paid them the salaries they asked.

When he shot scenes in an operating room he had a well known surgeon advising the director as to detail. When he took scenes within a mission he was properly coached by the father in charge. A

Dierker thought out everything and supervised everything from the time he got the story until he brought the film to New York. So closely had he figured on his cost that he spent about a thousand dollars less than he told his associates he would have to spend.

Mr. Dierker says he will never feature any one name in his productions. Every one will be an artist even to the bits. He will engage good directors always and will only produce stories of unquestioned merit and cleanliness.

His ideas sound good.

Criterion to Open April 24

Hugo Riesenfeld will take charge of the Criterion Theater Sunday, April 18, and work of remodeling the old legitimate house to make it fit to hold the most pretentious attractions of the motion picture world will be begun at once.

In the five days following Mr. Riesenfeld plans to set a new record in building alterations by setting up the largest theater marquis in New York, creating a large, comfortable lobby where none exists now, remodeling the stage and redecorating the theater in time to open it on Saturday, April 24. The first attraction in the new motion picture-music house will be Cecil B. DeMille's "Why Change Your Wife."

Two Big Goldwyn Films

Work on two big productions was started last week at the Goldwyn Studios in Culver City, California, a Mary Roberts Rinehart Eminent Authors picture based on her story "Empire Builders," and an adaptation of the famous stage play, "Officer 666" by Augustin McHugh. With the beginning of the filming of these two pictures, all of the stages at Culver City were occupied by the Goldwyn producing units.

Riley Poems for Charles Ray

Charles Ray has just completed purchase in Los Angeles of four of James Whitcomb Riley's best known poems of the American countryside, according to the Arthur S. Kane offices. The poems include "The Old Swimming Hole," "The Girl I Loved," "Home Again" and "Out to Old Aunt Mary's."

Capellani with Cosmopolitan

Albert Capellani has signed a contract to do five special screen productions for Cosmopolitan Productions. The first of the series will be Winston Churchill's novel, "The Inside of the Cup." Settings will be done by Joseph Urban.

Actress' Painting to be Hung

Gladys Hulette, the charming young girl who is Etta Stampa in "The Silent Barrier," now being filmed by Louis Tracy Productions, Inc., from one of the most famous of the Tracy novels, is an impressionist in art and a painter of more than ordinary merit. This is proved by the fact that one of Miss Hulette's oils entitled "The Dismal Passage" has been accepted for exhibition by the New York Society of Arts and is to be hung at the mid-summer exhibition.

Edgar Lewis Films "Sherry"

Edgar Lewis has selected another famous story for his next picture. It is one of George Barr McCutcheon's "best sellers," "Sherry," known to almost every reader of popular fiction. The adaptation of the novel was made by Frances Guihan. The cast includes Pat O'Malley, Harry Spangler, Alfred Fisher, Gertrude Norman, Lillian Hall, Richard Cummings and Maggie Holloway Fisher.

Cast of "House of Toys"

The forthcoming American super-special is to be called "The House of Toys," a visualization of the novel of the same name, written by Henry Russell Miller.

The cast includes Seena Owen, Pell Trenton, Helen Jerome Eddy, George Hernandez, Lillian Leighton, Marian Skinner, Stanhope Wheatcroft, William Buckley, Henry Barrows and Perry Banks.

Cast of Neilan Picture

"Don't Ever Marry," Marshall Neilan's second independent production, will have in its cast Matt Moore, Marjorie Daw, Christine Mayo, Betty Bouton, Wesley Barry, Tom Guise, Adele Farrington, Tom Wilson, David Butler and Thomas Jefferson. The story is an adaptation by Marion Fairfax of a magazine story by Edgar Franklin.

Neilan Attacks Suggestive Pictures

Marshall Neilan is the latest to attack the producers who still think that motion pictures bordering on the sensuous are in public demand.

He says in part: "There has always been good and bad in everything and perhaps always will be. The motion picture industry is no exception and there seems to be keen competition among a few directors to see who can make the most suggestive photoplay and still keep within the law. The days of these producers are numbered professionally unless they change their type of work.

"It is a matter of record that the greatest successes from a financial standpoint in the history of the screen have been absolutely free from any taint of suggestiveness."

Film to Help Recruiting

As its bit toward aiding the National Recruiting Drive of the U. S. Army, the Famous Players-Lasky Corporation have donated a print of the film of "Civilian Clothes" representing the scenes taken at Camp Meade, Md., through the courtesy of Major General Grote Hutcheson, commanding officer of the camp. The film will be presented to Camp Meade. Later it will be distributed to the fifty-six main stations and five hundred sub-stations of the U. S. Army, covering nation-wide territory, for showing in theaters until the termination of the drive.

Tom Moore's New Theater

Tom Moore, Washington's motion picture magnate, will open a new theater in Washington next fall. The stage of this house will be 100 feet long and 50 feet wide, allowing ample opportunity for artistic lighting effects and mechanical devices or prologues, epilogues and tableaux, which will be added to the staging of film productions. Mr. Moore is aiming to secure strong pictures that will stand a month's run in his new house. "If I don't find them on the market," he says, "I will see that they are made."

Louise Huff a Selznick Star

Louise Huff has been engaged as a stellar light of the Selznick organization. Her contract covers a period of five years, beginning immediately.

Activities for the production of pictures in which Miss Huff will appear are said to be already underway and Myron Selznick is purchasing well known plays and novels for her use.

Olive Thomas' Next

Following the completion of her forthcoming Selznick production of "The Flapper," Olive Thomas will appear in "Jenny," a story from the pen of Roy Horniman. Lawrence Trimble has been chosen to direct this production.

Ince to Film Vance Stories

The first of a series of special attractions written by Louis Joseph Vance and enacted by all-star casts, will enter production at the Thomas H. Ince Studios within the next ten days. "Beau Revel" heads the list.

IS THAT SO!

Hope Hampton's initial motion picture production, "A Modern Salome," had the recent distinction of opening the new "Y" hut at the Pueblo, Colorado, Steel Works.

Saxon Kling is returning to the screen which he forsook for several out-of-town engagements. His last film appearance was opposite Alice Brady in "The Indestructible Wife."

Charles Lane has gone down to Charleston, S. C., with Dorothy Dalton, her director and other principals to film some outdoor scenes on "This Woman—This Man," her forthcoming Famous Players production. Lane's most recent showing on the screen was in the role of Dr. Lanyon in "Dr. Jekyll and Mr. Hyde."

Ruby De Remer will make a tour of the Loew Theaters in Greater New York next week, appearing in thirty houses in six nights.

Ann May, who recently made her debut in films, has been selected by Charles Ray as his leading woman for "Peaceful Valley" his production for First National.

Arline Pretty makes her first appearance in a Selznick picture in "The Valley of Doubt."

Anna Lehr plays one of the leading parts in "The Valley of Doubt," which has just been completed under the direction of Burton George.

Ralph Lewis, who recently appeared in "When the Clouds Roll By" is featured in "Common Sense," a five reel feature distributed by Republic. Vola Vale plays the feminine lead.

Eric Mayne, George Backus, and Joseph Flanagan, have signed contracts to appear in "Marooned Hearts," in which Zena Keefe and Conway Tearle have the leading roles.

Hasel Hudson has been signed for one of the principal parts in "The Isle of Destiny," which will be the first Character Picture featuring Paul Gilmore.

Tom Guise plays one of the principal parts in Marshall Neilan's second independent production which will be released the end of this month.

Bobby Connolly, the child actor, has signed a contract to appear in the Selznick production of "The Flapper."

Matt Moore has been engaged by Myron Selznick to play an important role in "Whispers," in which Elaine Hammerstein is the star.

Conway Tearle has been engaged to appear in a forthcoming production of Selznick Pictures, "Marooned Hearts" with Zena Keefe.

Mary Baton has left Metro's west coast studios for the East, where she will have a part in the all-star production of the Hopwood-Pollock drama, "Clothes."

Irving Cummings and Beulah Booker have been selected to play important parts in the Metro production of "The New Henrietta."

Fay Tincher will soon start work in a new two-reel Christie fun film titled "Belinda's Bluff."

Buster Keaton will make two-reel comedies for release by Metro when he completes his work in the production of "The New Henrietta."

SCREEN NEWS OF THE WEEK

FILM PORTRAITS OF "OUR PRESIDENTS"

President Wilson Gives Universal Permission to Screen Pictures in White House

PRESIDENT WILSON has given official permission for Harry Levey, of the Universal Film Manufacturing Company's Educational Department, to film the portraits of the Presidents of the United States in the White House, these pictures to be used in "Our Presidents," a motion picture being made for use in the schools and colleges of the country.

The historic treasures of the White House were filmed for the first time Monday, April 12, under the personal supervision of Col. C. S. Ridley, U. S. Army, in charge of public buildings and grounds in Washington, and Mr.

E. F. Concklin, his assistant. Mr. Levey will personally direct the taking of the pictures and expert camera men and the finest cameras obtainable will be used in the work. Prints of "Our Presidents" will be deposited in the Government vaults and in the museums and public libraries of the country, in addition to their use in the schools and for Americanization purposes in factories and elsewhere.

Through Senator James W. Wadsworth and David S. Barry, secretary of the Senate, the Universal has obtained permission to make reproductions of statues and portraits.

Death Valley to be Filmed

Death Valley, the grave-yard of hundreds of pioneers, miners and explorers, will be filmed this spring by the Marion H. Kohn Productions, Inc. The expedition, which will be headed by Marion H. Kohn himself, will remain in Death Valley for about two weeks, providing adequate facilities can be procured. The party will travel in two specially equipped automobiles, attached to one of which will be a "trailer" containing one hundred gallons of water. The Death Valley Scenic will be marketed in two-reels.

Selznick Gets William Collier

William Collier, who is now starring on Broadway in "The Hottentot," is to be presented by Lewis J. Selznick in a feature motion picture.

The first William Collier production, called "The New Butler," is already completed and ready for screening though its announcement has just been made.

Eminent Authors Sues Ince

The Eminent Authors Pictures, Inc., the producer of Mary Roberts Rinehart's "Dangerous Days," has commenced suit in the Supreme Court of the State of New York for an injunction against Thomas H. Ince, Inc., to prevent the further exhibition of the Ince picture "Dangerous Hours" under that title. It is alleged in the bill of complaint that the Eminent Authors Pictures, Inc., has the exclusive and prior right to the use of the title "Dangerous Days" and that the Ince title "Dangerous Hours" is so close in point of resemblance, that its use will deceive and mislead the public.

New Republic Feature

"The Sowing of Alderson Creek," featuring Bernard Durning, will be the third production to be made for the Republic Distributing Corporation by Macauley Photoplays. Margaret Prescott Montague wrote the story.

Du Bois, Pa., Editor Nails Fox Press Story

A recent issue of the Du Bois Courier, of Du Bois, Pa., contains an interesting history of Tom Mix, the Fox film star, given facetiously by the editor of the paper, and copied intact from the Fox press sheet on one of Mix's thrillers. Practically every word of his history given by the Fox press agent is absolutely incorrect. The Fox people declare that Mix was born in Texas, and was practically born in the saddle. As a matter of fact, Mix was born and raised in this city, and his mother is a resident here now. Press agents, watch your step!

Neilan Representative Abroad

Harry Ham, Marshall Neilan's foreign representative, has just arrived in London to make advance arrangements for the production of European subjects made under Mr. Neilan's direction. Passage has been engaged for an entire producing unit which will accompany Mr. Neilan abroad and a large part of the boat will be reserved for the exclusive use of the film people. Activities at the Neilan studio in Hollywood are being speeded up so that a third production following "Don't Ever Marry" will be completed before he leaves.

New Film Corporation

The Invincible Film Corporation is the name of a new producing company. Mae Murray is the star chosen to make the four productions a year and Robert Leonard is the director. The company has been in contemplation for some weeks.

Leah Baird Film Finished

"Cynthia of the Minute," last of the Leah Baird feature pictures to be completed at the Leah Baird studios, Cliffside, N. J., for Gibraltar Pictures, is now ready for release.

FIRST GILMORE CHARACTER FILM

"Isle of Destiny" to Be Screened on Oriental Island, Fla.

The first of the new series of Character Pictures will be "The Isle of Destiny," from the popular work of Mack Arthur. Paul Gilmore—well-known stage star who was recently signed by Character Pictures will be featured in the production and will be his first vehicle for the company.

The story for the most part concerns several individuals who are cast upon a tropical island.

"The Isle of Destiny" will be produced on Paul Gilmore's Oriental Island, Florida, where Character Pictures recently purchased several acres of land. Many parts of the island are so densely tropical as to resemble a jungle, and will provide opportunity for making beautiful photographic shots and effects.

The rest of the cast is being selected and production of the picture will start shortly.

Change Name of Picture

The title of Octavus Ray Cohen's first story written for Goldwyn Pictures Corporation has been changed from "Two Cents Worth of Humanity" to "Dollars and Sense". Madge Kennedy is starred in this picture which was directed by Harry Beaumont.

Maeterlinck Sailing

Maurice Maeterlinck, the Belgian poet, who has been at the Goldwyn Studios since the middle of February, has completed his first story for Goldwyn and left for New York this week, from where he will sail for France.



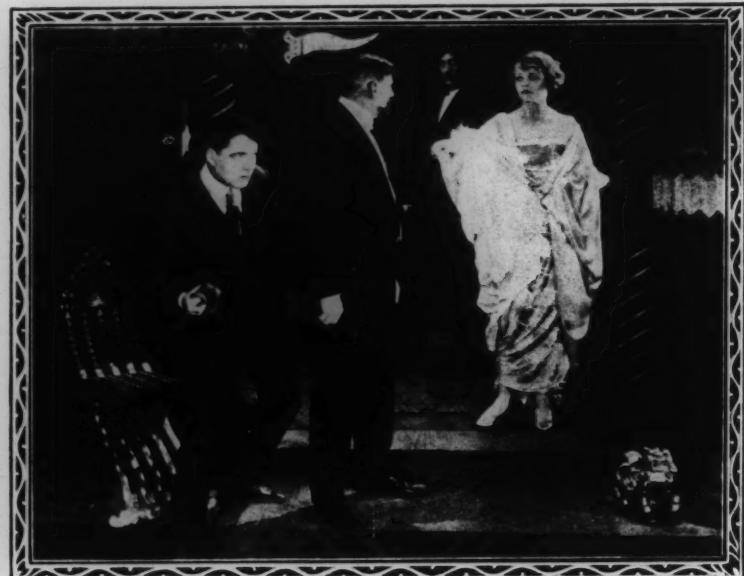
A dramatic moment from the Hugh E. Dierker Photo Drama Productions' big feature, "When Dawn Came." This picture is said to be unique among pictures, containing many unusually attractive features

Margarita Fisher and Forrest Stanley in a romantic scene from the American Film Company's production, "The Thirteenth Piece of Silver." Love's young dream suffers a disappointment when it sees a diamond



Above at the right, J. Warren Kerrigan in "The Dream Cheater" (Brunton-Pathe) makes his first wish with the magic skin and immediately the beautiful lady walks into the room and trouble begins.

Below, the poor fellow's life has been made so miserable by the magic skin that he tries to burn it up, and his manuscript with it



"THE DREAM CHEATER"

Kerrigan Romantic Hero in Brunton Film from Balzac

Adapted by Jack Cunningham from "The Wild Ass's Skin" by Honore de Balzac. Directed by Ernest C. Warde. Released by Pathé.

Brandon McShane.....J. Warren Kerrigan
Shamus McShane.....Sam Sothern
Angus Barton.....Wedgwood Nowell
Mimi Gascogne.....Alice Wilson
Shib Misah.....Joseph J. Dowling
Patrick Fitz-George.....Thomas H. Guise
Pauline Mahon.....Fritzi Brunette
Mrs. Mahon.....Aggie Herring

This seems to be the day of the famous author in the realm of motion pictures, and when contemporary writers are not available the classics are resorted to. In adapting the Balzac story to the screen, however, Jack Cunningham has retained very little of the original story. He has written an up-to-date American romance with a tinge of magic about it, and a very pleasant little story it is, but it has virtually nothing to do with Balzac.

Brandon McShane, so the story goes, finds himself practically penniless at the death of his father. So he goes to take up his abode in the tenement home of the Mahons.

Through a friend, young McShane meets a radiantly beautiful woman whose chief object in life is to find some way of living beyond her means. She courts the young man's favor because he has a rich uncle, and when he discovers the reason for her graciousness he cries quits.

He is not the first to suffer similarly at her hands. There is an antique-collector among others who is madly and hopelessly in love with the lady. In order to help McShane achieve revenge for his jilting he gives him the magic skin of a wild ass which will grant his every wish. But with each wish it shrinks, and when it finally disappears the life of the wisher also ends.

It causes many complications, but he finally cheats fate by wishing the skin out of his life.

Kerrigan is an exceedingly graceful hero, and Fritzi Brunette as the little lady of the tenements is pretty and charming.

April 17, 1920

MOTION PICTURES—759

"THE WALK OFFS"

| Metro Picture With May Allison is Fairly Entertaining

Directed by Herbert Blache from an adaptation of the stage play by Frederick and Fanny Hatton. Scenario by June Mathis.

Kathleen Rutherford..... May Allison
Robert Shirley Winston..... Emory Johnson
Caroline Rutherford..... Effie Conley
Schuyler Rutherford..... Darrell Foss
Murry Van Allen..... Joseph Kilgour
Judge Brent..... Richard Morris
Mrs. Asterbilt..... Estelle Evans
Mary Carter..... Kathleen Kerrigan
Sonia..... Yvonne Pavis

"The Walk-Offs" is another stage play made into a moving picture vehicle that loses its stage lustre in the adaptation to the screen. Although the substance is not convincing the scenic part of the production is above par. While the producers have failed to visualize what they started out to do, they have, nevertheless, succeeded, by praiseworthy efforts to make the celluloid version stand out for its picturesque settings. They have expended time, money, and brains in a very lavish way.

Specially interesting is the "society atmosphere." A wonderfully staged ball that brings forth gorgeous gowns, sumptuous rugs, and furniture; a society circus for charity that contains much action; a beautifully arranged swimming pool; sport lawns and other recreation spots usual in the every-day routine of the idle rich.

The players struggle manfully with the plot. Miss Allison appears in the leading role, as a sister of an impractical and impecunious husband who is involved in many marital troubles. Joseph Kilgour is also in the cast, but the plot does not offer him any opportunities to show the good work that he has contributed to many other vehicles.

The story is that of Kathleen Rutherford, a society belle, who decides to marry a wealthy man, whom she does not love for his "money." This she does rather than live on the bounty of her sister-in-law. There are quarrels galore and divorces, too—too many to mention.

May Allison receives another proposal of marriage from her most persistent suitor, Joseph Kilgour, in Metro's production of "The Walk Offs"



WILLIAM



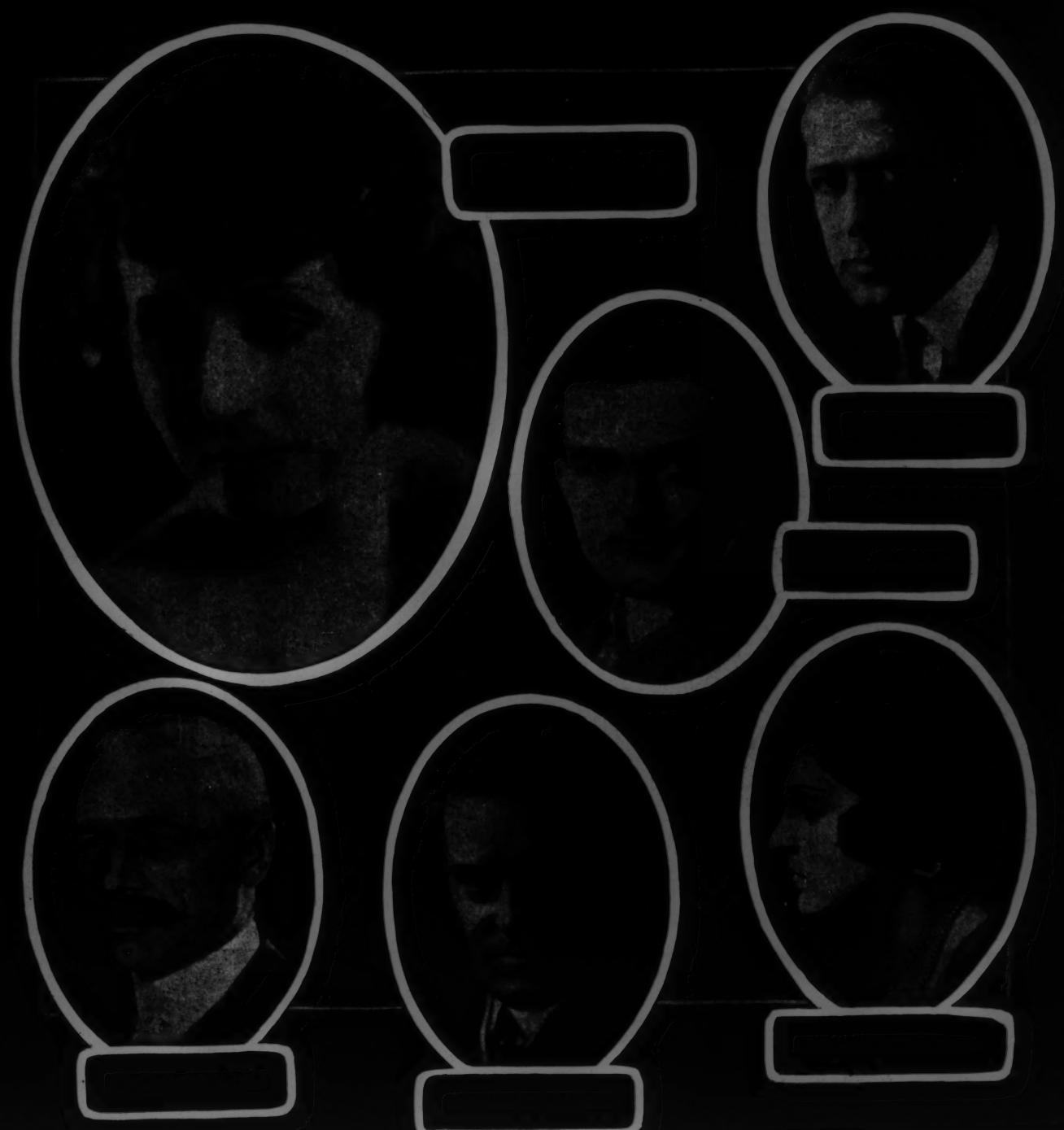
□ WILLIAM DUNCAN □

MR. EXHIBITOR:

"I feel satisfied that this serial surpasses IN EVERY WAY any of my previous efforts and will appreciate your expression of opinion."

CAN BE SEEN AT ALL VITAGRAPH EXCHANGES.

DUNCAN





RUTH ROLAND

The fearless star of thrilling Adventures of Ruth," has serials whose latest, "The just been completed for Pathé

MARTHA MANSFIELD—Paramount's Screen Beauty

HE held her in his arms and kissed her. She looked beautiful in a light blue frock trimmed with white beads, that hung on her like icicles on a window pane, shining forth with the same radiance that shone from her deep blue eyes into his after his sermon of love had been told. "All right," was the interrupted note that came and Hugh Ford, Famous Players' energetic director, hustled over into the room where he (Thomas Meighan) and she (Martha Mansfield) were going through their parts for the new production, "Civilian Clothes."

So you see it was all in the play. We had come to interview Martha Mansfield and had to stand on the side lines until she finished this scene.

Experience in Cuba

The first thing that Miss Mansfield told us was of her recent experience while at Cuba and a nearby camp.

"I had a most enjoyable time in Cuba, but at the camp we had to work in trenches that were filled with slushy mud. Here we worked continually for three days and if this is the sort of life the soldier boys had to live through during the war then God bless them for coming out of it. But I really felt happy throughout the entire period we were there."

"Everybody stated that I certainly was a plucky girl to go through all this hard work under difficulties without complaining a bit. But what is the use of complaining? I like work and even if it is rough I enjoy it just the same. By the way, have you seen 'Dr. Jekyll and Mr. Hyde'? The critics seem to have liked my work in support of Mr. Barrymore and I am quite enthusiastic about the success of it."

"Would you rather act in pictures than on the stage?" we asked.

"I love both. The speaking stage has many thrills that cannot be duplicated in screen work, but my ambition was to act in the moving pictures and I am glad, emphatically glad, that I am in the Famous Players' delightful company."

Miss Mansfield told this with a spirit that showed that she meant it. The color arose to her cheeks as though it came direct from the beautiful orchids that she had pinned to her bosom.

The Call of the Gong

Bong! Bong! Bong! went the gong from the director's desk and Miss Mansfield went through another scene in which Thomas Meighan had to kiss her as before, while the director's assistants, electricians, carpenters and such stood about as though wishing that they were in his shoes. After that was over Miss Mansfield returned.

"Are you satisfied with the stories that the photoplay writers are creating for screen production?"

"Yes, I think almost all of them are good. 'The Miracle Man' I consider the best that has been done since the discovery of the celluloid drama. I'm inclined to think that the pictures that have been adapted from stage plays are the best."

As Miss Mansfield is a very ath-

Likes Variety in Her Work and in Her Play—Made Stage Debut in "Little Women"—Appeared in Films First With Max Linder

letic young woman we thought it possible that she might be a lover of sports and therefore asked her about it.

"Oh yes, I am very fond of all kinds of sports, especially horseback riding. I am a very poor swimmer, which I do not like to admit,

thing that I love with all my heart and soul. I love it in every form, classical or popular. Another hobby of mine is books. I don't care for any specific kind, for in this, as in every other branch of art, I like variety."

We then asked her the usual ques-



Miss Mansfield, now a member of the Paramount forces, first achieved fame as a Ziegfeld beauty. Her elevation to picture stardom is a matter of a very short time

and sometime I am going to sneak off by myself and learn."

"What parts do you like best to portray?"

"I have no special role that I would always want to delineate because I like variety, that is, I would like to play in every style of role there is. To do that one must be versatile and I would like to see if I have any of this ingredient. I always had this in mind when I was in the 'Follies.' There, of course, I sang songs, which is something I cannot do on the screen."

"While on the subject of music I would like to add that music is a

tion of an interviewer, "How, when and why did you go on the stage?"

"When I was fourteen years old I made up my mind that I should become an actress, and, therefore, immediately went to see Mr. Brady, who was at the time casting for 'Little Women.' He poked fun at me because I was so young and earnest and finally told me that I would receive notice at the end of the week if he wanted me."

"I waited and waited for what seemed like ages for the answer. At last a telegram came. I was afraid to open it, but my anxiety was quenched when I read the

magic words, report for rehearsal at the Manhattan Opera House. I had been selected to portray the part of a brother. For this part I had to use a brown makeup and a blond wig. But that wasn't exactly my first experience. Some time before that I played Little William in 'East Lynne' with a stock company. I have played with the original A. H. Wood's production of 'On With the Dance.'

"My first motion picture venture started with Max Linder. At the time I was playing at the Century Theater. Mr. Linder needed a girl of the type of Hazel Dawn to play in the comedies with him. As I resembled her in some way or other I was chosen to fill the vacancy."

First Time in Make-Up

"I'll never forget the first time I looked at myself in a motion picture makeup. I did not understand the proper way to do it, and, imagine the shock I received when I found myself all yellow! I decided then and there that the screen world would go on without me. So I packed up my things and started for home, sweet home. However, someone persuaded me to try it again and I did—thank goodness for that."

"I was very interested in my work with Max Linder and enjoyed his company very much. He is a splendid man to work with, for he was most always happy."

"How did you become 'the Alfred Cheney Johnson Girl'?"

"Oh, I have done a lot of posing especially for magazine covers. I have posed for Harrison Fisher, Penrhyn Stanlaws, Philip Boileau and Hamilton King. Mr. Johnson has taken over three hundred photographs of me."

"I'll tell you something funny. I have been kissed in the first scene of every picture I have made. I thought that this record would end in the Dr. Jekyll and Mr. Hyde picture, but no—in the very first part Mr. Barrymore had to kiss me."

Born in Ohio

Miss Mansfield was born in Mansfield, Ohio. In this little town, noted for its picturesqueness, Miss Mansfield wandered about dreaming of the future. She was like Alice of "Alice of Wonderland," forever seeing in her imagination wonderful places. She believed that she was in these places as a queen. And as luck will have it Miss Mansfield's dreams have come true and now she is a queen in the fairyland of the moving pictures.

Looking up some records, we notice that Miss Mansfield has been in pictures with many other highlights in the celluloid sphere. She has played with Eugene O'Brien, Harold Lockwood and Montague Love. She made a decided hit in the Edward Jose production, "Mothers of Men." She stated that her favorite stars are Mary Pickford, Elsie Ferguson, Norma Talmadge and Nazimova. She emphasized Mary Pickford with the words, "I just adore her."

It would not take a very astute prophet to predict that before many moons, Miss Mansfield will herself be in the stellar ranks where she undoubtedly belongs.



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EDWARD L. BERNAYS

SIR:—Is there a summer show season in New York for serious drama? I am looking for a position, but have been advised there isn't any opportunity during the summer in New York.

MAY KERN, Cleveland, Ohio.

You have been correctly advised. Practically the only plays put on during the summer are light musical comedies. If these are successful enough, they are continued over into the regular season. Managers begin signing up casts in August for the serious Fall and Winter plays.

SIR:—Is it true that there is a prejudice in New York theatrical circles against stock actors?

JIMMY BRYAN, Atlantic City, N. J.

No. Some of the leading New York stars were taken out of stock companies. For example, Frank McGlynn, who takes the leading role in John Drinkwater's "Abraham Lincoln," was for many years a stock company actor. To-day he is one of the leading figures on the American stage.

SIR:—When manuscript is submitted to a manager, should it be typewritten, or is it all right to write it out in long hand?

ANNA SPADE, Hartford, Conn.

If your handwriting is no better than it was on your postcard, it would be a waste of time to send your manuscript to anyone. Nobody would take the trouble to decipher it, even if he had all the time in the world; and managers are very busy men, as are their readers and critics. I should advise you to have it typed, by all means.

SIR:—Where can I buy good accordions for a quartet which I am putting on in a vaudeville act for an amateur performance?

GEORGE PALEY, Springfield, Mass.

Try E. Galizi and Bros., 125 Canal street, New York. Their accordions are said to be very musical. If the players are, it ought to make a good combination.

SIR:—I am a young actress, and have often been asked by newspapers and other admirers for my photograph. What are the best kind to get?

DORIANNE PAGE, New York.

It depends on what you want them for, and how much you can afford to spend. If you want them for the newspapers, it would pay you to spend some extra money in order to get good ones. Have them taken by a photographer like Maurice Goldberg, Abbé or Alfred Cheney Solomon, or someone else who knows how to get the most out of your personality and how to present it to the public in the most attractive way. For your other admirers, the ordinary kind of picture will do; they have seen you, and the picture won't make any difference.

SIR:—Has Miss Ellis written anything beside the play she now has running in New York?

BILL STETAN, Brooklyn, N. Y.

I presume you mean "Mrs. Jimmie Thompson," at the Princess Theater, which Miss Ellis wrote with the collaboration of Norman S. Rose. She has a long list of plays to her credit, including "Mrs. B. O'Shaughnessy (Wash Lady)" in which George W. Munroe starred three seasons, and "Mary Jane's Pa," which has been published in book form by Mitchell Kennerley as one of the "Modern Drama Series," and which was produced in 1908 by Henry Savage at the Garden Theater, in New York. Henry E. Dixey played the leading role, in which Max Figman later starred for two seasons. It is still constantly being revived in stock.

I write plays. Can you give me the names of agents of standing who would handle them for me?

GEORGE PEABODY OGDEN, New York.

The theatrical business has become so specialized that agents in the various fields transact most of the business with the producers. Among play agents of reputation there is the estimable Alice Kauser, of 1400 Broadway, whose keen literary knowledge and quickly analytical mind has made her internationally famous. There is the American Play Company at Aeolian Hall, which deals extensively in plays. Then there is Mary Kirkpatrick of Brandt and Kirkpatrick, 101 Park Avenue, an energetic young American business woman, whose tenacity of purpose sees a play through from start to finish.

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Muriel—I don't intend to be married until after I'm thirty.

Mabel—And I don't intend to be thirty until after I'm married.—(Life—Tom Bret's Topical Jazz.)

Bucks—My butler left me without any warning.

Rocks—That's nothing; mine left me without any silverware.—(N. Y. American—Tom Bret's Topical Jazz).

Judge Garvin of Brooklyn, says that hip pockets as beverage containers are "subject to seizure and search." Imagine how a poor fellow would look if they seized his hip pocket.—(Tom Bret's Topical Jazz).

Si Kology sez most women think alimony is an improvement on a husband. — (Tom Bret's Topical Jazz).

There's a scandal out in Los Angeles. They've discovered an actress who has had the same husband for two seasons.—(Tom Bret's Topical Jazz).

A Providence gazaboo was refused final citizenship papers because he refused to fight in the war. Good! It's time for slackers and anarchists to learn that while America may be a melting pot, it's no garbage can.

Remember when every woman used to grow her own complexion? When ham sandwiches weren't padded with mustard? And when you could get meat in a meat pie? Oh boy! Remember?—(Tom Bret's Topical Jazz.)

"Rouge and powder, short dresses and open work waists are now prohibited at the Packer Collegiate Institute, Brooklyn's exclusive school for young men."—(N. Y. American—Universal Laughographs.)

"Mr. Murphy running for alderman four years ago promised the people of the ward, if elected, that he would get a public bath."—(Albany Times-Union—Universal Laughographs.)

"C. H. Saunders, a young man of Douganville, was badly injured when his motorcycle threw him about two miles from the city."—(Lexington (Ky.) Leader—Universal Laughographs.)

"It had been stolen six times and there had been many unsuccessful attempts besides. Three times its owner lost his life in attempts to protect it."—(Detective Story Magazine—Universal Laughographs.)

"Mrs. Hirth was taken to Harper Hospital Monday, by a taxicab driver who said she had killed him."—(Detroit News—Universal Laughographs.)

"The Board of Education has resolved to erect a building large enough to accommodate 500 students three stories high."—(Albany Times-Union—Universal Laughographs.)

(Continued from page 744.)

meet the high salaries that outsiders offered its players. Several of their stars went over to the enemy but they felt that Norma was secure as she was young and just beginning her career. Who would leave so well known a concern even for a few more dollars a week?

The Organization of the Triangle

by Messrs. Griffith, Sennett and Ince caused much consternation in the General Film quarters. They engaged a number of big Broadway stars who had hitherto despised the screen. Billie Burke made her first picture under their auspices, Douglas Fairbanks sprang into screen popularity, De Wolfe Hopper, Beerbohm Tree and a dozen other leading lights, all followed the call of the Triangle.

One of the three, I think it was Griffith, had noticed Norma's clever work at the Vitagraph and made her an offer to join the Triangle. It was a wonderful opportunity and the salary seemed astounding to her. It included a promise to give Constance a few roles (she had done a little at the Vitagraph) so the whole family immediately shook the dust of Brooklyn from their feet and took the long, long trail that led to the Triangle Studios.

It proved to be a profitable trip in many ways. Norma had several good roles but her work in "Panthea," following soon after Madam Petrova's appearance in the stage version, made a tremendous success. This one part alone was enough to stamp her as a star of great ability.

Constance, too, had her first big opportunity on the Coast. In "Intolerance" she had her initial success, and since then has gone straight ahead. Had the sisters remained at the Vitagraph, who knows?

The Next Change

was to Select. Norma's work stands out big and true in these pictures which were always selected after she had passed upon them herself.

A First National star is what she is now, for all her pictures are released by them. First came "A Daughter of Two Worlds," released in early February.

What Is the Secret

of her success? That is a vital query, but there are so many ways to explain it that one is at a loss for the real solution. She is young and good looking—two necessary attributes for screen successes. She has personality and great charm (two more!), she wears her clothes well and uses exquisite taste in their selection; in the choice of plays, her great care not to offend public decency is plainly shown; she seems to have a real joy in everything she does, a joy that is contagious to associates and to those who see the finished product; altogether she is a splendid type of healthy American girl, tireless and ambitious to do better and bigger things.

She is considerate, too, and has helped many of her old friends at the Vitagraph, less fortunate than she, and has never forgotten those who were kind to her in the days when she was starting out on the path to Fame.



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WHERE THE SHOWS ARE PLAYING ON THE ROAD

BOSTON: WILBUR—"39 East" continues to delight capacity houses. Henry Hull and Constance Binney play the leading roles. Eighth week. **HOLLIS ST.**—The brilliant acting of Helen Hayes in "Bab" is entertaining a great number of people daily. Eighth week. **PARK SQUARE**—Seventh week "Honey Girl" well deserves the popularity it has attained. It is a musical comedy far above the ordinary. Seventh week. **MAJESTIC**—"The Magic Melody" with Charles Purcell and Julia Dean. A mediocre operetta with a few bright spots; good chorus and beautiful scenery. Fourth week. **PLYMOUTH**—"The Girl in the Limousine" is still making its audiences rock with laughter. Seventh week. **TREMONT**—"Monsieur Beaucaire" was well received by a most enthusiastic audience Monday night. It is the most notable and pleasing operetta the year has yet seen. First week. **SHUBERT**—It seemed good to see Bessie McCoy Davis again in the "Century Midnight Whirl." Vaudeville on a large scale but a good entertainment for the t. b. m. Second week. **COLONIAL**—The greater part of Boston turned out to see Fred Stone in the return engagement of his musical extravaganza, "Jack O'Lantern." First week.

Richard Aldrich.

CINCINNATI: GRAND—Ziegfeld "Follies" played to capacity all week. As an institution the "Follies" are too well known to require comment. **LYRIC**—Mme. Bertha Kalich in "The Ridgle: Woman," played a return engagement, and considering the strenuous competition across the street fared very well. Madame Kalich, owing to a slight indisposition, was prevailed upon to take a rest Thursday night, and her understudy, Adele Klaer played the part of Lille Olrik in a most convincing manner. At the Lyric "Tea for Three" follows, while Frances Starr in "Tiger! Tiger!" will hold the boards at the Grand April 11-17. Goldenburg.

HARTFORD: PARSONS—The new play "Martinique" featuring Josephine Victor delighted large audiences. Stocker.

LONDON, CAN.: GRAND OPERA HOUSE—George Arliss presented his new play "Poldekkin" for three performances, April 9-10 to good attendance. Mr. Arliss in his own inimitable way is perfect and the others of the cast were without exception good. Coming: "Pollyanna," 15-17; "Keeping Up With the Joneses," 22-24; "The Rose of China," 29-May 1; "Revelations of a Wife," 6-8. C. E. A. Webbe.

MONTREAL: HIS MAJESTY'S—The Festival week of Grand Opera opened April 5, with a Monday matinee of "Faust," and during the week "Carmen," "La Tosca," "Romeo and Juliet," "Mignon," and "Thais" were presented.

Tremayne.

MOOSE JAW, SASK.: ORPHEUM—Percy Hutchison and his all English London Co., in "General Post" April 5-6, delighted capacity. This is one of the best companies seen here this season. Coming attractions—Tyrone Power in "The Servant in the House" and "The Little Brother," April 12-13; Dumbells, May 3-5; Mutt & Jeff, May 14-15; My Sunshine Lady, May 26-27; Hill's Minstrels, June 11-12. Alfred W. Lane.

NEW ORLEANS: TULANE—Week April 3-10: We have had a return engagement of Guy Bates Post in "The Masquerader." This is one of the best shows seen here this year. Next week, "The Wanderer," Lambias.

PROVIDENCE: SHUBERT MAJESTIC—"Chu Chin Chow," the Oscar Asche musical extravaganza is here and it seems more wonderful than ever. Good audiences all week. Wallace.

ST. PAUL: METROPOLITAN—"The Bird of Paradise," with Florence Rockwell, is playing its ninth engagement. Pfister.

SAN FRANCISCO: COLUMBIA—The Columbia has the popular star, Margaret Anglin, offering "Lady Windermere's Fan" this week, and for the offering next week the star has made arrangements to remain and produce "The Trial of Joan of Arc." CURRAN—The Curran has a star engagement for two weeks commencing April 5. Nora Bayes is the star presenting "Ladies First." The house was crowded to S. R. O. on the opening night. Al Roberts and Florence Morrison lend to the success of the play. CASINO—The Casino stars Will King this week in "Look here." REPUBLIC—The Republic has Chas. King & Co. this week in "Pals First." A. T. Barnett.

SEATTLE: METROPOLITAN—April 4-7, "Three Faces East" with Violet Heming in the leading role played to capacity business. Kalb and Dill in "Wet and Dry" April 11-17. Mendell.

TORONTO: PRINCESS—"Ben Hur" to the largest attendance of the season, extra matinees are to be given on Thursday and Friday to accommodate the crowds. Mr. Buhler is Ben Hur, and a mighty good one too, and Virginia Howell is the "Iras." ROYAL ALEXANDRA—"Nighty Night" a very strenuous farce, makes its first appearance in Toronto to record attendance, and scores a disappointment. Francis Bryne is a good comedian however, and Marie Chambers scores Dantree.

WASHINGTON: GARRICK—"Three Live Ghosts" by Frederick Isham made a hit. Max McCain produced it. NATIONAL—Ada Mae Weeks is the bright luminary of "Listen Lester." A most talented supporting co and attractive chorus. William Gillette in "Dear Brutus" closed a crowded week. April 19, Elsie Janis and Co. in "A Peach of a Show." April 26, Ziegfeld's Follies at top price—\$4.40 including war tax. POLI'S—An interesting event is the current week's engagement of The Greenwich Village Follies, which opens strong at this house. Sothern and Marlowe's second and concluding week, was from every viewpoint a repetition of the first, when the week's receipts totalled the enormous sum of \$27,287—which is believed to be a world record for seven consecutive performances of Shakesperian drama. April 19, Barney Bernard in "His Honor Abe Potash." BELASCO—"Lombardi, Ltd." opens a return engagement here that strongly be-speaks another successful week of this popular play. Grace Valentine, Leo Carillo, Harold Russell, Ada Barbour and Hallam Bosworth are again strongly welcomed.

"Linger Longer Letty," with Charlotte Greenwood, closed an excellent week. April 19, John D. Williams present "All Souls' Eve" with Lola Fisher. Warde.

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Jack's

Jack's place is one of those well-known metropolitan institutions that go to make the traveler in foreign lands yearn for the sights and sounds of Gotham. It is on Sixth Avenue just above Forty-second Street, a site where one may always descry great throngs drifting to and fro, pro and con. A goodly percentage of those very throngs put in to Jack's for the merry meal time. Chops, cutlets, steaks (planked or unplanked), fowl of the air and fish of the sea, flying fish and diving ducks, all attain their utmost savoriness.

Hotel Navarre

This hostelry is conveniently placed in a special building to cater to the pleasure of the public at Seventh Avenue and 38th Street. There is nothing outlandish or bizarre about the architecture of the place, the uniform apparel of the attendants, or the edible condiments to be had on short notice in the dining room. It is just a right comfortable hotel in the middle of the Village.

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Early in the morning, late at night, they keep the camp-fires burning at Reisenweber's little gray home in the west, where the black-eyed Susans sing in Max Roger's "Saucy Bits of 1920." In the evening, by the moonlight, one may hear that sugar-coated chocolate boy singing "That Satin-finish Seal Skin Man."

Mendel's

Modern railroad terminal facilities at the Grand Central Station in Pershing Square enable untold thousands of people to enter and leave the city with the utmost ease. To be sure, there are other exits for the traveller from town, but the Grand Central leads them all in popularity. For one thing it is the only one with concrete evidence of the Mendel Theory. Mendel's Restaurant is on all the "levels" and on the level as well, oysters, fish and pie spring to hand at the call of the genii behind the counter, and delicious coffee from the genii at the pumps.

Schrafft's

Schrafft's is one of those pretty places that are not exactly the thing for a hearty dinner, but one exquisitely appropriate for a light repast, with, perhaps, a bit of repartee on the side. At Schrafft's a specialty is made of cakes, cookies, sweetmeats and candies imbued with a flavor unassimilable but assimilable.

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RIALTO

B'WAY AT 42nd ST.

CHARLES RAY

IN

"Paris Green"

Scenic, Comedy, Soloists

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HUGO RIESENFIELD, Conductor

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W. 42nd Street. Evenings at 8:30

Mats. Wed. and Sat. at 2:30

Marjorie Rambeau

in *"The Sign on the Door"*

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Evenings 8:30. Mats. Wed. & Sat. 2:30

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FRANK BACON

in *Lightnin'*

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VAUDEVILLE BILLS FOR THE WEEK OF APRIL 19th

(Billing for Week of April 26th in Parenthesis)

NEW YORK: ALHAMBRA—H. Remple & Co. (N. Y., Colo.); Belle Baker (N. Y., Colo.); Marco Twins; Geo. Price (Bklyn., Bush.); Street Urchin; Bessie Clayton Co.; Zomar; Bobby Randell. COLONIAL—Barbetta (N. Y., Al.); Stanley & Birnes (N. Y., Al.); My Tulip Girl; Donovan & Lee; Aileen Stanley; Lee Children (N. Y., Royal). RIVERSIDE—Kharum (Bklyn., Orph.); Overseas Revue (Bklyn., Orph.); Sylvia Clark; Daly & Berle; Tarzan (Wash., Keith); Tracy & McBride (N. Y., Al.); B. & B. Wheeler; Cunningham & Clem.; Three Nosses. ROYAL—Ciccolini (Phil., Keith); Elida Morris (Bklyn., Orph.); Mangot & Francois (Phil., Keith); Chas. McGood & Co. (Wash., Keith); F. & M. Britton.

BROOKLYN: BUSHWICK—Mullen & Francis; Katherine Powell Co. (Buf., Shea); Cane, Morey & Moore; Bartram & Saxton (N. Y., River.); W. & G. Dooley & Morins; Leipzig. ORPHEUM—Frank Gabby (Lowell, Keith); Gossler & Lusby (Bklyn., Bush.); Bert Errol (N. Y., Al.); Geo. Kelly & Co. (Balt., Mary.); Wm. Selbini & Co.; Santley, Sawyer Co. (Wash., Keith); Morris & Campbell; D'Avigneau Celest.

BALTIMORE: MARYLAND—Santos & Hayes; Dickinson & Deagon; McCormack & Wallace; Emma Stephens; Wm. Seabury & Co. (Phil., Keith); Herschel Hendere; Lew Dockstader; Lily Lena; Hanlon & Clifton.

BOSTON: KEITH—Ed. & Bert Conrad; J. C. Nugent; Rome & Cullen (Phil., Keith); Rae Samuels (N. Y., River.); Bronson & Baldwin (Balt., Mary.); Love Shop (Syra., Temp.); Dale & Burch; Wanzer & Palmer (Bklyn., Orph.); Anderson & Yvel; Everett's Circus (N. Y. River.).

BUFFALO: SHEA—Elinore & Williams; Lady Tsen Mei; Dor. Shoemaker & Co.; Hunting & Francis; Mosconi Family; Pollard; McParland & Palace. (All to Toronto, Shea.)

CALGARY: ORPHEUM—Sylvester Schaffer; Florene Tempest Co.; Claire Forbes; Herbert Dare; DeMarest & Doll; Milt. Collins. (Same bill plays Victoria 2d half.)

CHICAGO: MAJESTIC—Rooney & Bent Revue; Mme. Ellis; A Touch in Time; Kramer & Boyle; Mack & Earl; Herbert Clifton; Alice De Gamo. PALACE—Loretta McDermott Co.; Mr. & Mrs. J. Barry; Clara Morton; Mlle. Rhea Co.; Victor Moore & Co.; Dugan & Raymond; Follis Sisters; Ballot 3. STATE LAKE—Gus Edwards & Co.; Saranoff & Girls; Burns & Frabito; Comfort & King; Duffy & Caldwell; Bernard & Duffy; Tuscano Bros.; Nora Norinne; Foley Duo.

CINCINNATI: KEITH—Falon & Brown (Indp., Keith); Maleta Bonconi (Indp., Keith); Rose Coghlan & Co. (Pitts., Davis); Regay & Lorraine Sisters; Marie & M. McFarland (Indp., Keith); Pederson Bros.; Signor Friscoe (Louis., Keith); Lillian Shaw.

CLEVELAND: KEITH—Ben Bernie (Buf., Shea); Lillian Herlein (Dayt., Keith); Sully & Houghton; Lydell & Macy (Pitts., Davis); Julius Tannen.

DAYTON: KEITH—Columbia & Victor; Francis Kennedy; Chas. Wilson; Hermine Shone Co.; Emil & Will (Tole., Keith); Three

Regals (Youngn., Hip.); Lexey & O'Connor; Caroline Lyman.

DENVER: ORPHEUM—Henry Santry & Bd.; Lightner Sisters & Alex.; Harry Rose; Le Maire Hays Co.; Mower & Avery; Baraban & Grohs.

DES MOINES: ORPHEUM—Last Night; Chas. Grapewin Co.; Kenny & Hollis; Marconi & Fitzgibbon; Pisano & Co.; Bert Fitzgibbon.

DETROIT: TEMPLE—Whiting & Burt; Countess Verona; Prosper & Maret; Reynolds & Donegan; Mrs. Gene Hughes; B. & L. Walton; Harry Hines; Jas. Thompson & Co. (All to Rochester, Temple.)

DULUTH: ORPHEUM—Four Mortons; Mason & Keeler Co.; 2 Rozellas; Rudinoff; Stelle & Winslow; McRae & Clegg; Josephine & Henning.

ERIE: COLONIAL—Eva Shirley & Jazz Band; Ryan & Ryan; Reno; Holmes & Hollister.

GRAND RAPIDS: EMPRESS—Not Yet Marie (Det. Temple); Joe Browning; Sabini & Goodwin; Johnson Baker & J.

HAMILTON: KEITH—Hallen & Hunter; Hugh Herbert & Co. (Mont., Prin.); Robins & Partner; Gordon & Day; Elsie White; Bekef Dancers.

INDIANAPOLIS: KEITH—Ramsdell & Deyo (Louis., Keith); Ragged Edge (Cincin., Keith); Powers & Wallace (Cincin., Keith); Swor Bros. (Cincin., Keith); Garcinetti Bros.; Loney Haskell (Cincin., Keith); Gruber's Animals (Louis., Keith).

KANSAS CITY: ORPHEUM—Little Cottage; Harry Cooper; Spencer & Williams; Ryan & Orlob; Eary & Eary; Elsa Rueger; Bessie Rempel Co.

LINCOLN: ORPHEUM—Morgan Dancers; Jack Kennedy & Co.; Ames & Winthrop; Ed. Morton; Marino & Maley; Hughes Duo.

LOS ANGELES: ORPHEUM—Wm. Rock & Girls; Phil Baker; Mahoney & Aubrey; Ben K. Benny; O'Donnell & Blair; Basil Lynn & Co.; Bostock's Riding Sch.; Alexander Kids.

LOUISVILLE: KEITH—Partricola (Grand Raps., Emp.); The Randalls; Wheeler Three (Dayt., Keith); James Hussey & Co. (Dayt., Keith); Ward & Van; Dillon & Parker; Bert Baker & Co. (Indp., Keith).

LOWELL: KEITH—Lew Hawkins (Port., Keith); Nancy Boyer & Co. (Port., Keith); 9 White Hussars (Port., Keith); B. & F. Mayo (Port., Keith); Adler & Dunbar (Port., Keith); Helen Vincent (Port., Keith); Reno & Wagner (Port., Keith).

MEMPHIS: ORPHEUM—Vernon Stiles; Bert Swor; Eva Taylor Co.; Barber & Jackson; Herman & Shirley.

MILWAUKEE: MAJESTIC—Dresser & Gardner; Morton & Glass; Tango Shoes; Ash & Hyams; Geo. A. Moore; Roy & Arthur; Libonati; Dancing Kennedy's. PALACE—Lew Brice & Co.; Gibson & Connell; Hendricks & Stone; Ergotti's Lillip; Russell & Hayes; Alaska Duo.

MINNEAPOLIS: ORPHEUM—Extra Dry; Francis Renault; Lucille & Cockie; Fay Courtney; Van & Belle; Stone & Hayes; Ned Norworth Co.

MONTRÉAL: PRINCESS—C. & M. Dunbar; Frank Wilcox & Co.; Holmes & LaVere.

NEW ORLEANS: ORPHEUM—Jos. E. Howard Revue; I. J.



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OTTAWA: KEITH—Olsen & Johnson (Hamil., Keith).

PHILADELPHIA: KEITH—Putting It Over; The Sharrocks (Wash., Keith); Laurel Lee (Detr., Temple); Belleclaire Bros.; Dunham & O'Malley; Aileen Bronson & Co. (Pitts., Davis); Enos Frazere (N. Y. Roy.); Maude Earle & Co.; F. & E. Carmen.

PITTSBURGH: DAVIS—Dorothy Brenner (Cleve., Keith); Amoros Sis. (Youngn., Hip.); Cora Y. Corson 8 (Grand Rap., Emp.); Leon Errol & Co. (Cleve., Keith); Swift & Kelly; Lloyd & Cronch; Roy Hurrah & Co. (Syra., Temp.); Margaret Young.

PORTLAND: KEITH—Smith & Austin; Meanest Man In World; Vinie Daly; Permane & Shelley; Turner & Grace; Harry Breen.

PORTLAND: ORPHEUM—Ye Song Shop; Mary Marble Co.; Cooper & Ricardo; Myers & Noon Co.; Valente Bros.; Frank DeVoe & Co.; Frank Wilson.

ROCHESTER: KEITH'S—Claudia Coleman (Buf., Shea); Royal Gascogne (Buf., Shea); 2 Jesters (Buf., Shea); Rockwell & Fox; Lambert & Ball (Buf., Shea); C. & F. Usher; Rose Revue.

ST. LOUIS: ORPHEUM—Anatol Friedland Co.; Alice Lloyd; Kennedy & Rooney; Du For Boys; McLallen & Carson; Mrs. Wellington's Surp.; Pietro; Mirano Bros. RIALTO—Wellington Cross Co.; Moss & Frye; Morgan & Kloter; Frawley & Louise; Jack Hanley; Newell & Most.

ST. PAUL: ORPHEUM—Rainbow Cocktail; Henri Scott; Texas & Walker; Ruth Budd; Anderson & Burt; Lyons & Yosco; Bradley & Ardine.

SACRAMENTO: ORPHEUM—J. B. Hymer Co.; Berk & Sawn; Ashley & Dietrich; 4 Marx Bros. Co.; Shelton Brooks & Co.; Choy Ling Hee Trpe.; La Mont Trio. (Same bill plays Fresno 2d half.)

SALT LAKE CITY: ORPHEUM—Billy Shaw's Revue; Emma Carus & Co.; Avey & O'Neil; Byrnes & Gehan; Sarah Padden Co.; Nan Gray; Libby & Nelson.

SAN FRANCISCO: ORPHEUM—Olga Petrova; Ethel Clifton Co.; Gene Greene; Brent Hayes; Samsted & Marion; Stewart Sisters; Wilbur Mack & Co.

SEATTLE: ORPHEUM—Vie Quinn & Co.; Homer Miles & Co.; Ryan & Lee; Polly Oz & Chick; Helene Davis; Grace Ayres Co.; Nestor & Vincent.

SYRACUSE: TEMPLE—Rae E. Ball & Bro. (Bklyn., Orph.); Creole Fash. Plate (Lowell, Keith); Grace Huff & Co.; Nathan Bros. (N. Y., Colo.); Al Raymond; Moran & Mack; Valleritas Leon.

TOLEDO: KEITH—Ruth Roye (Pitts., Davis); Shielah Terry & Co., (Pitts., Davis); Reed & Tucker (Pitts., Davis); The Briants (Grand Rap., Emp.); J. & E. Mitchell; M. Montgomery; Sylvester & Vance.

TORONTO: KEITH—Will Oakland (Bos., Keith); Emily Darrel (Phil., Keith); Helen Keller; Anger & Packer; Diamond & Girls (Mont., Prin.).

VANCOUVER: ORPHEUM—Flashes; Newhoff & Phelps; William Cutty; Hart & Dymond; Wallis Clarke & Co.; Rinaldo Bros.

WASHINGTON: KEITH—Wood & Wyde (N. Y., River.); Wm. Brack & Co.; Trixie Friganza (Balt., Mary.); Val & Ernie Stanton (N. Y., River.); Spider's Web; House David Band (Phil., Keith); Florence Roberts Co. (Bklyn., Orph.); John S. Blondy & Co.; Harry Mayo.

WILMINGTON: KEITH—Kingsley Benedict; Les Merchants; Hip Raymond; Gardner & Hartman; Artistic Treat; Day & Larsen.

WINNIPEG: ORPHEUM—Cressy & Dayne; Blossom Seeley & Co.; Will M. Cressy; Duval & Symonds; Orville Stamm; De Witt Young & Sis.

YOUNGSTOWN: HIPPO-DROME—Wilson Bros. (Syra., Temple); Be Ho Gray & Co. (Tole., Keith); Nonette (Syra., Temple); Thos. E. Shea (Cleve., Keith); McCormack & Irving; Elrey Sisters; Cameron & Kennedy (Dayt., Keith).

Egan Stops Penny Throwing

By installing extra guards in the gallery and mezzanine floor of the Colonial Theater, Manager Chris Egan has put a quietus to the penny throwing that broke out there recently. Mr. Egan has devoted a lot of time to stopping the rowdyism that has been cropping out from time to time for some years past. Mr. Egan is one Keith manager who will not tolerate any monkey business on the part of the gallery denizens.

Darling Going Abroad

Edward Darling, the chief booking executive of the B. F. Keith Vaudeville Exchange, has plans set for a trip to Europe this summer. Mr. Darling expecting to get away from his desk in the Palace Theater building early in June. The Keith houses will be pretty well booked by the time Mr. Darling's boat sails. While abroad Mr. Darling will look over a number of foreign turns suitable for American bookings.

Ardell Quits Vaudeville

Franklyn Ardell has quit vaudeville again and has been signed for a new show that is now being tried out on the road. Ardell has been in and out of vaudeville a dozen times, recently returning to vaudeville in his act, "The Wife Saver." Ardell appeared for a brief engagement with the Herman Timberg show, "Tick Tack Toe."

Mirror Man Writes Sketch

"A Night at the Cabaret", a musical act written by Edward Walker, a member of *The Mirror* staff, will soon appear on the western vaudeville time. The act features Fred Ziegler and the Bauman Sisters.

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erably. The Earles in "The Spider's Web" did not appear. Conn.

PITTSBURGH: DAVIS—A n exceptionally good offering was presented this week, with Florence Roberts, supported by the eminent Dutch actor, Frederick Vodding in "Blindfold" as the headliner. They captivated the large audience with their charming comedietta. George Moran and Charles Mack donned burnt cork and made a hit with their characterizations of the Southern darky. Lady Tsen Mei, the Chinese nightingale, lived up to her reputation as a sweet singer. Jack Clifford and Mirian Wills had a pleasing playlet entitled "At Jasper Junction." Harry Masters and Jack Kraft had an amusing skit satirizing the song and dance man. Bessye Clifford, the art impressionist, showed some colorful living pictures. Zoe and Claire El Ray had a clever dance on roller skates. The first Pittsburgh performance of "Putting It Over," a masculine musical comedy by twenty soldier boys won much applause. Latus.

SYRACUSE: KEITH'S—There is an excellent bill this week. Pat Rooney and Marion Bent are headlining in their latest revue entitled "Rings of Smoke." The act is clever and the artists are out of the ordinary in their line. Jane Court-hope appears in an excellent sketch entitled "Our Family." Cameron & Kennedy offer a travesty entitled "The Apple Sisters," Seedy and Cora. Charles Irwin in "Pleasant Memories," Margot Francois and Partner, and the "Musical Johnston's," masters of the xylophone, completed the bill. Richardson.

WASHINGTON: KEITH'S—Griff and his doll in a comedy bubble act opened the bill; Nelson & Cronin followed in "Smiles," a piano and song act that went over big. The Lovenberg Sisters and Sime Neary in a new song and dance revue, introduced some new numbers.

Lew Dockstader with the assistance of the orchestra leader nominated himself for President and then proceeded to give the audience "An Ear Full" about the other candidates. Mabel McCane offered a song and dance revue in which she was ably assisted by Lillian Broderick, Tom Bryan and William Taylor. Miss Broderick had a sensational dance number that was the hit of the act.

Chicolini displayed a splendid voice in the aria from "Faust," Massenet's "Elegie" and "Dear Old Pal of Mine" and a novelty in the form of a duet with his own voice on the Edison. Harry Fox occupied the place of honor on the bill, and scored the hit of the evening. He is assisted by Edythe Baker at the piano and Beatrice Curtis, a most winsome and altogether charming little lady who added much to the attractiveness of his act.

Tracey and McBride, in Bits of Exclusiveness and The Four Nightons closed the bill.

Weimer.

VAUDEVILLE IN MANY CITIES

BALTIMORE: MARYLAND—The favorite comedian, Leon Errol, in a comedy scene entitled "The Guest," leads an extraordinary bill here this week. Harry Carroll and company in the first of his new revue series shared headline honors with Errol. Frances Kennedy, comedienne, in exclusive songs and monologue of her own composition scored well, while Beatrice Morgan and company, supported by John Connolly, in "Moonlight Madness" received rounds of applause. Other features of importance are Nelson and Cronin, seen in a musical skit, entitled, "Smiles"; Kharum, the Persian pianist is in a class by himself and rendered selections that were far different than the ordinary. Val and Ernie Stanton, who call themselves English boys from America, is an act full of snap and gaiety, while Pat and Julia De Volo, a sensation on the wire also fared well. Hubert Dyer, assisted by Ben Coyne is deserving of mention. Fine.

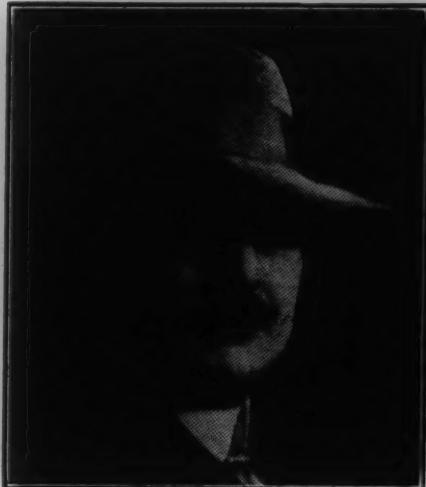
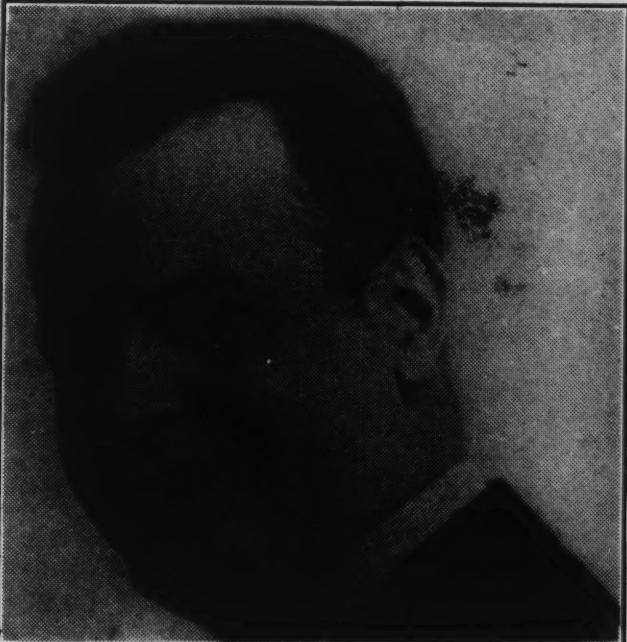
CINCINNATI: KEITH'S—"Putting it Over," is the title of the musical revue that tops a genuinely good bill. It is a unique offering of ex-service men. Dorothy Shoemaker and Company present a playlet, "Life," which has considerable dramatic value that places it above the ordinary run of vaudeville skits. "Nic Nacs of 1920," presented by Jay Dillon and Betty Parker affords these clever entertainers ample opportunity. Jack McLallen and May Carson are good in a comedy roller-skating act. Leo Burns and Thomas Foran have some good dances and one or two interesting songs. The Three Wheelers, acrobats, close the bill. Goldenburg.

PHILADELPHIA: KEITH'S—Week of April 12th: Trixie Friganza, the roly poly comedienne, looking very stunning in a white suit, offered her familiar style of monologue with telling effect. Her one serious reading was mighty well done, and was greeted with as much enthusiasm as her comedy. Lew Dockstader's monologue, with its many political twists, went over very well. The musical comedy, "The Reckless Eve," was far above the average, in dialogue, staging and particularly in costuming. Cecil Summers, as a boiler-room engineer, and Jack West, put the show over with much snap. Alice Hayward sang prettily. The costumes were scanty but gorgeous. The Lovenberg Sisters with Sime Neary offered a dancing act in which Neary's rope work, on the order of Will Rogers, was the best. Franker Wood and Bunee Wyde presented a nifty satire on the Greenwich Village, with plenty of pep, and not a few questionable jokes. Bayonne Whipple and Walter Huston in "Shoes" went well, and the act had a novelty setting which gave it a good start. Bert Howard at the piano introduced some original comedy songs, which did not get over. John S. Blondy and brother opened with acrobatics. The introduction of "Spotty," a clever dog, raised the act consid-

RAY MILLER



ED WYNN
"A Regular Star"



B. C. WHITNEY
"A Regular Manager"

ORGANIZER AND MANAGER

OF

THE BLACK AND WHITE MELODY BOYS



NED WAYBURN
"The World's Foremost
Producer and Stage Director"

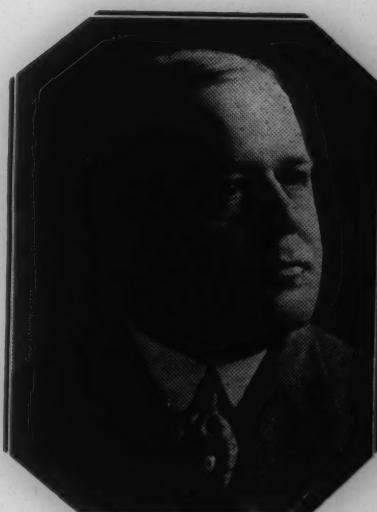
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